

THE BERLIN **DAILY** №3 FEBRUARY 11, 2012

Hollywood REPORTER

THR.COM/BERLIN

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The Killing House

Directed by Jonathan English (Ironclad)
Action/Thriller In Pre-Production

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THE Hollywood REPORTER

FEBRUARY 11, 2012

Sony Grabs *Two Guns*

By Pamela McClintock

IN THE LARGEST DEAL likely to emerge from the European Film Market, Sony Pictures Worldwide Acquisitions is negotiating to pick up rights to most of the world for the Denzel Washington-Mark Wahlberg \$90 million action-comedy *Two Guns*.

Mark Damon's Foresight Unlimited and Sony Worldwide are expected to announce the pact in the coming days. Insiders say U.K. distributor eOne Entertainment may get rights in the U.K. and Canada; Sony would get most of the rest of the world. Neither Foresight nor Sony Worldwide would comment.

The pic could bring in a total \$35 million to \$40 million in foreign sales, and is a coup

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Steinfeld Joining Carney's *Song*

By Borys Kit

HAILEE STEINFELD IS in negotiations to join Mark Ruffalo and Scarlett Johansson in *Can a Song Save Your Life?*, written and to be directed by *Once* filmmaker John Carney.

Exclusive Media is producing and financing the feel-good romance and is selling the title at EMF.

In another musical-themed story from Carney, Johansson's character moves to New York to pursue her dreams of a singing career but finds herself all alone when she's dumped by her boyfriend. A down-on-his-luck record

CONTINUED ON PAGE 6

EFM Sellers Perfecting the Pitch

Savvy sales agents driving robust presales business By Pamela McClintock

EVEN THE MOST SEASONED marketers could learn something from bugging the suites at the Ritz-Carlton and Marriott in Potsdamer Platz, where international sales agents must sell projects without having any footage to show, requiring them to be scrappy and sophisticated at the same time.

At every market — AFM, Cannes, EFM — there's a handful of pitches that impress. In Berlin this year, Sierra/Affinity's

promo reel for *Everly*, starring Kate Hudson, is a particular crowd pleaser.

Hudson's name may be known around the world, but the ultra-violent *Everly* — produced by Crime Scene Pictures and Anonymous Content — is her first action film, a radical departure for the romantic comedy star.

Most buyers who saw the reel, produced by the film's director Joe Lynch, said it was supremely effective. It shows a

blood-spattered and tough-looking Hudson on a bed with guns in a hotel room, getting ready to turn the table on the assassins who are pursuing her.

The result: Sierra/Affinity has already struck a raft of major territory deals for the project, including with Alliance in Canada and Alliance subsidiary Momentum in the U.K. Splendid in Germany also is taking the film.

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ABOUT TOWN

Director Stephen Daldry, left, Thomas Horn and Max von Sydow pose for photographers on the red carpet at the premiere of their film *Extremely Loud And Incredibly Close*.

Tele-Munchen Group Snares LaGravenese's *Beautiful Creatures*

By Scott Roxborough

IN ONE OF THE BIGGEST DEALS IN WHAT IS still early days at Berlin's European Film Market, Herbert Kloiber's Tele-Munchen Group has picked up German rights to *Beautiful Creatures*, the supernatural coming-of-age project being billed as the next *Twilight* or *Hunger Games*.

Richard LaGravenese is writing and directing the adaptation of the best-selling young adult novel by Kami Garcia and Margaret Stohl for

Alcon. The plot revolves around two star-crossed teens — an ordinary local boy and a mysterious new girl — who together uncover dark secrets about their town, their history and their own families. Summit is selling the project internationally in Berlin.

Emma Thompson has just joined the *Beautiful Creatures* cast, set to play the dual role of Mrs. Lincoln, who is a small town religious firebrand,

CONTINUED ON PAGE 6

UPI Inks Pacts for Korea's *My Way*

CJ Entertainment and Well Go USA have snapped up domestic rights to epic war film

By Scott Roxborough

UNIVERSAL PICTURES International Entertainment has taken multiple territories for the Korean war epic *My Way*, which has its world premiere Friday night at the Berlin International Film Festival.

UPIE snagged rights in the U.K., Australia and New Zealand for the film, a WWII saga directed by Kang Je-Kyu and featuring Asian stars Odagiri Joe, Jang Dong-gun and Fan Bingbing.

CJ Entertainment, which is handling world sales on the title in Berlin, also closed a deal for North American rights to *My Way* with Well Go USA.

Billed as the most expensive Korean film ever made, *My Way* tells the story of two childhood friends — one Korean, one Japanese (Odagiri Joe and Jang Dong-gun) — whose fate is intertwined with that of the world war. Jun Shik (Jang Dong-gun) works on the farm of the grandfather of the Japanese Tatsuo Hasegawa (Odagiri



Jang Dong-gun, left, and Odagiri Joe, far right play former athletes turned soldiers.

Billed as the most expensive Korean film ever made, *My Way* tells the story of two friends — one Korean, one Japanese — whose fate is intertwined with World War II.

Joe) while Korea is colonized by Japan. Both are athletes — marathon runners — and dream of competing in the Tokyo Olympics. They are bitter rivals

on the track, but friends in private. When the war breaks out, both enlist in the army and are captured by the Soviets. They escape, only to be captured by

the Germans and are separated. In 1944, they meet again at the shores of Normandy

CJ also closed deals with Splendid for Germany and Benelux, Wild Side for French-speaking Europe, Scorpio East for Singapore, STG for Thailand and Knotty Ideas for Malaysia. The first market screenings for *My Way* in Berlin are on Saturday, Feb. 11. **THR**

MMC Studio Up For Sale

David Cronenberg's *A Dangerous Method* and Michael Caine's *Mr. Morgan's Last Love* shot at Cologne-based facility By Scott Roxborough

MAGIC MEDIA COMPANY, THE group that manages the MMC studios in Cologne, has been put on the auction block, with a sale expected by this summer.

Rumors that MMC was about to be put on the block have been circulating for months. The current owner, a division of a Cologne-based bank, is being forced to sell off the company following a ruling to that effect from the European Commission. That ruling, however, specifies that the new owner cannot just fold up the company and sell its assets but must take a long-term view to MMC — which currently employs some 100 people and boasts a turnover of some \$53 million (€40 million) a year.

With more than 215,000 square feet of sound stage space, MMC one of the largest studio complexes in Europe. Recent feature projects shot there include David Cronenberg's *A Dangerous Method* and the upcoming *Mr. Morgan's Last Love* starring Michael Caine. The bulk of the studio's business, however, is television. MMC has long-running contracts for some of Germany's biggest shows, including several soaps and the local versions of *Pop Idol* and *Got Talent*. Those contracts will remain in place after the sale. What is less certain is whether the new owner will enjoy the same rental conditions for MMC's studio space — which is owned by a real estate fund in much-publicized financial trouble **THR**

Hamill Returns To Big Screen With *Airborne*

By Stuart Kemp

JET SET HORROR MOVIE *AIRBORNE*, starring Mark Hamill and directed by Dominic Burns, has landed with Chelsea Films, the niche distributor that is part of the Curzon Artificial Eye Group, with paperwork for all U.K. rights.

Indie producers Simon Phillips (*White Collar Hooligan*) and Jonathan Sothcott (*Strippers vs Werewolves*) are shopping the title to buyers during the EFM in Berlin. Daniel Cooper closed the deal for Chelsea Films.

It marks the first starring role in a British film for Hamill, whose name is inextricably linked to Luke Skywalker,



Hamill

CONTINUED ON PAGE 4

RAMBLING REPORTER

Horn Impresses

Acclaimed British director **Stephen Daldry** is known for his knack for discovering young talent and drawing performances from them beyond their tender years. But it was probably a fresh experience even for him to be upstaged by an extraordinarily self-assured **Thomas Horn**. At the Berlin press conference for *Extremely Loud & Incredibly Close* the child actor unabashedly fielded complicated questions about everything from politics to acting. It was Horn's answer to a question about where he was on the fateful day in September in 2001 that sealed his press conference aplomb. "I was in my home in San Francisco sitting on my floor because I was only three," said Horn before detailing how he had become more emotionally connected to 9/11 after speaking to families affected by the Twin Towers attack.

Iron Sky Raises Eyebrows

Sci fi Nazi parody *Iron Sky* is not only a crowd funding phenomenon, but it has also used its online fundraising effort to build buzz. Ahead of a screening in Berlin this weekend, the movie's trailer, released mid-week, has already gotten more than 2 million hits online, Finnish producer **Tero Kaukomaa** told an EFM panel, moderated by *THR*'s German bureau chief Scott Roxborough, on Friday. The news raised eyebrows, as did the fact, that the movie raised \$1 million of its \$10 million budget through online donations. Kaukomaa also had people sit up when he said that raising money online is "kind of a fight against Hollywood."

Going Up

Talk about a cool customer. "Look, there's **Jake Gyllenhaal** all by himself," remarked a publicist in the lobby of the Ritz-Carlton as the actor, who is on the jury of the film festival, politely made his way through the crowded lobby to the elevator. Once on the elevator, Gyllenhaal almost missed his floor as he searched quickly for his hotel key card, which needed to access his floor, but took it all in stride. **THR**

The 2012 Berlin Poster Awards

THR pays tribute the most amusing and over-the-top promotional materials from the third day of the market



BEST FAST AND FURIOUS "HOMAGE" *Fast Track No Limits*

First of all, look again: The title isn't *Fash Track* as you're likely to believe on a quick first look at these pretty people in cutting-edge outfits. Second, forget Paul Walker. Andrew is the new Walker! Third, instead of Vin Diesel, this one also stars Joseph Beattie. No relation to the more famous Warren, by the way. No Limits — at least not for false advertising.



BEST USE OF PLATFORM RELEASING *Fishnet*

Will this prove to contain the catch of the day for buyers or is this *Fishnet* full of holes? The comedy boasts that as the clothes come off the bullets fly, which seems like a win-win for everyone. While it's certainly not the first time guns, ammo and stockings have been used to lure a catch, the poster is already a tottering, towering success of suggestion. And power ankles.



BEST USE OF UNDERScore AND EXCLAMATION *Dear God No!*

The art for this date movie is dominated by a hairy chopper and a sawed-off. But for eagle eyed buyers, the cast also appears to boast a naked lady sporting a fake nose and wig combo while an eight-clawed demon attempts to get to grips with the latest in a long line of the biker, gun and fire genre. It remains unclear exactly who will be left to scream when the blood begins to flow.



BEST USE OF THE WORD "UMBRAGE" *Umbrage*

An umbrage is a vague suggestion, but there's nothing vague about the blood splattered across this vampire's face. The poster does leave some open questions though: Do the unfashionable cowboy hat and the fact that he doesn't even care that his nice leather jacket is stained in red mean this blood sucker has bad fashion sense?

Fremes Joins Nu Image

By Georg Szalai

NU IMAGE/MILLENNIUM Films has found its new head of international: John Fremes.

The international sales veteran will report directly to principals Avi Lerner and Trevor Short. He will work side-by-side with Mark Gill, who joined the company as president of production arm Millennium Films last June. Last year, Millennium was jolted when Danny Dimbort announced he was sequeing out of his job as head of international to join Red Granite.

Fremes most recently worked as president of worldwide distribution at Essential Entertainment where he worked on such titles as *Barney's Version* starring Paul Giamatti, *The Expatriate* with Aaron Eckhart and *Defiance* starring Daniel Craig.

Before that, he was president of Element Films International where he handled worldwide sales on Lionsgate's *Five Fingers* and *Waiting*, as well as Sony Pictures' *The Last Time* and *Mr. Brooks*.

Fremes and his new colleagues are attending the Berlin International Film Festival with such company films as *Lovelace*, starring Amanda Seyfried and Peter Sarsgaard; *The Iceman* with Michael Shannon, Winona Ryder, Ray Liotta and Chris Evans, *Killing Season* starring Robert De Niro and John Travolta, as well as *The Expendables 2*.

"John's reputation and relationships in the international arena are a tremendous asset," said Lerner and Short in a statement. "He brings a wealth of experience and will continue to deliver the quality films buyers have trusted and counted on for the last 25 years from Nu Image and Millennium."

Fremes said he is looking forward to working with the company's team. "They continue to deliver an incredibly strong slate. **THR**

the character he played in the *Star Wars* franchise over 25 years ago.

Airborne also stars Gemma Atkinson (*How To Stop Being A Loser*), Julian Glover (*Indiana Jones And The Last Crusade*), Alan Ford (*Snatch*), Billy Murray (*Rise of the Footsoldier*), Simon Phillips (*Jack Falls*) and Andrew Shimm (*This Is England '88*).

The movie details the story of an airplane at a remote airport caught in a really bad storm that gets the last take-off clearance of the day. A terrorist plot to take them hostage is the least of the passengers' problems after an ancient evil in the hold awakens and stalks the plane, picking people off one by one.

Produced on a budget of approximately \$2 million the picture was filmed on location all over Britain.

Chelsea Films plan to release it in 2012.

Hamill who has done mostly TV work since *Star Wars*, including for an animated *Batman* series, *Robot Chicken* and a one-time voice role on *SpongeBob SquarePants*, and video game voice-overs for such titles as *Gabriel Knight: Sins of the Fathers*, currently has two movies in post-production, according to IMDb. **THR**

Exclusive Shops *Therese*

LD Entertainment will distribute the film domestically; Exclusive Media is handling international rights

By Pamela McClintock

EXCLUSIVE MEDIA HAS started shopping Elizabeth Olsen-Glenn Close starrer *Therese Raquin* to foreign buyers, while David Dinerstein's new distribution venture LD Entertainment will distribute the period drama domestically.

Harry Potter's Tom Felton also will star in the period drama, which is based on the 19th century play and novel by Emile Zola.

Acclaimed stage theater director Charlie Stratton will direct the film from his adapted script (he directed the play in 1995 in Los Angeles). He's set to start shooting in the spring.

Set in Paris, the story revolves around a young woman (Olsen) who is unhappily married to her first cousin (Felton), a union arranged by her overbearing aunt and husband's mother (Close). The young woman embarks on an affair with her husband's friend



Olsen will play a young woman trapped in an arranged marriage.

and the two eventually conspire to murder the husband.

Zola's novel was published in 1867, while the play debuted in 1873.

William Horberg and Mickey Liddell are producing *Therese*.

Exclusive president of international sales and distribution Alex Walton is handling sales in Berlin.

Dinerstein negotiated the rights deal on behalf of LD Entertainment with Walton.

Olsen generated strong Oscar buzz for her role in *Martha, Marcy, May, Marlene* but failed to land a nomination. Close meanwhile received her sixth nomination for the period drama *Albert Nobbs*, which she also co-wrote. **THR**

Low Budget U.K. Urban Crime Drama *Riot* Stirs Up Interest

Producer Simon Phillips steps behind the camera to direct movie set against the backdrop of 2011's London civil unrest

By Stuart Kemp

NICK NEVERN, TIPPED AS A RISING star in the U.K., is starring in urban crime thriller *Riot*, which is being touted to buyers during the EFM ahead of a potential market debut in Cannes this year.

Directed by British indie producer Simon Phillips, *Riot* details the story of tough rookie cop who finds himself having to choose between staying loyal to his old soccer hooligan friends or be a policeman.

Set against the backdrop of 2011's social unrest in the British capital, Phillips' micro-budget British indie is shooting in London and at Wimbledon studios and also counts Kellie Shirley (*Run For Your Wife*), Jenna Harrison (*The Magnificent Eleven*), Steven Berkoff (*The Girl With The Dragon Tattoo*),

Charlie Bond (*Strippers Vs Werewolves*) and Lorraine Stanley in the cast.

The film is being shot under the newly-formed British production banner Chata Pictures.

With his producer hat on, Phillips' resume includes the *Jack* trilogy of cult hit films, *The Last 7* and *UFO*.

Riot is produced by Jonathan Sothcott who told *THR* that Phillips is proving himself to be a "very capable" director.

"An actor himself, he has an empathy with the cast that is drawing out some incredibly powerful performances,"

Phillips and Sothcott are touting the project to buyers and sales agents alike during the EFM. **THR**

Tribeca Picks Up *Mechanical Man*

By Pamela McClintock

TRIBECA FILM HAS ACQUIRED U.S. rights to Jenna Fischer headliner *The Giant Mechanical Man*, a romantic comedy from writer-director Lee Kirk.

Stealth Media's Michael Cowan is selling international rights to the film at the European Film Market.

Fischer — who is also producing — stars opposite Topher Grace, Malin Akerman, Rich Sommer, Lucy Punch and Bob Odenkirk.

The story revolves around a young woman (Fischer) who can't quite grow up, and a street artist (Messina) who performs as a living statue. Out of work and living with her overbearing sister (Ackerman), the woman is pressured to date an arrogant self-help guru (Grace), but she comes to realize that only one person really matters to her. **THR**

**FILMS
OF THE
DAY**

BETA CINEMA AT EFM 2012

09.-17.02.2012
efm
European Film Market

WESTWIND

A true story. Hungary... 1988 - The 'Winds of Change' are about to rise when the 17 year old twins Doreen and Isabel from Eastern Germany arrive in a summer training camp.

DIRECTOR Robert Thalheim (AND ALONG COME TOURISTS)

CAST Friederike Becht, Volker Bruch, Franz Dinda, Hans Uwe Bauer, Luise Heyer

SCREENING

TODAY | Feb 11th | 1:30 p.m. | CinemaxX 1



HELL

A post-apocalyptic thriller executive produced by ROLAND EMMERICH.

DIRECTOR Tim Fehlbaum

CAST Hannah Herzsprung, Stipe Erceg, Lars Eidinger, Angela Winkler, Lisa Vicari

SCREENINGS

TODAY | Feb 11th | 3:30 p.m. | CinemaxX 1

Monday | Feb 13th | 5:30 p.m. | CinemaxX 14



PRINCESS LILLIFEE AND THE LITTLE UNICORN

Princess Lillifée and her friends, the unicorns must free the neighboring country Bluetopia from a cold spell, which has covered everything in ice and snow.

DIRECTOR Hubert Weiland, Ansgar Niebuhr

SCREENING

TODAY | Feb 11th | 5:30 p.m. | CinemaxX 14



EFM OFFICE Martin-Gropius-Bau / Booth Number 30 / Phone +49 30 767 646 - 404

HEAD OFFICE Gruenwalder Weg 28d / D-82041 Oberhaching / Phone +49 89 673469 - 828 / beta@betacinema.com / www.betacinema.com

Perfect Pitch

CONTINUED FROM 1

Not everyone was convinced, though. "It's too violent for television in Europe and it's hard to see Hudson as an action star," said one European buyer who passed on the project.

In a suite two floors up from Sierra's at the Ritz, IM Global is selling one of the most unusual projects at the market this year—raunchy film noir puppet pic *Happytime Murders*, from the Henson Co. These R-rated puppets are no muppets, however, and will star in the adult-friendly film alongside Katherine Heigl.

Happytime Murders has been in development at Henson Co. since 2008, and was once set up at Lionsgate. The script, from Todd Berger, is a hands-down hit among buyers.

But IM Global has a savvy sales and marketing team. Director Brian Henson—Jim Henson's son—did a concept promo reel that was shown to buyers Friday by IM Global. And this weekend, Henson and his sister Lisa, CEO of Henson Co., are coming to Berlin to plug the project.

"Buyers have shown very strong interest based on the project's unique marketing possibilities and the Henson brand,"



Hudson



Cooper

IM Global CEO Stuart Ford said.

Still, there could be marketing concerns among distributors.

"It's not a film you can easily drop into a campaign, even if Katherine Heigl is on board," says one German buyer.

Exclusive Media vice president of international marketing and publicity Lisa Perkins said it's critical to set the right tone and emotion. Exclusive is presently selling John Carney's new music-themed project *Once*, starring Scarlett Johansson, Mark Ruffalo, and in the latest casting, Hailee Steinfeld.

Exclusive prepared a sizzle reel that features John Carney

talking about the project. "It's always important to get into the head of the director. You can't always fly in the talent to meet with the distributors," she said.

Sometimes, a sales agent doesn't need anything but the script and attached talent. Take the case of Foresight Unlimited's Mark Damon, who is repping the biggest project at EFM, the \$90 million Denzel Washington-Mark Wahlberg action-comedy *Two Guns* that Sony Pictures Worldwide Acquisitions is taking in most of the world (Universal has domestic rights).

But even he cautions, "It's never a simple matter." **THR**

Beautiful

CONTINUED FROM 1

and Sarafine, who is the dark witch who possesses her. Thompson joins Viola Davis, the first actress cast for the film. The remainder of the cast are relative newcomers, including leads Jack O'Connell and Alice Englert. Alcon's Broderick Johnson and Andrew Kosove are producing, as is Erwin Stoff and Molly Smith.

Warner Bros. will release *Beautiful Creatures* domestically through its output deal with Alcon.

Tele-Munchen Group outbid all German competitors for *Beautiful Creatures*. Exact figures were hard to come by but most estimates put the TMG price tag at high seven figures, with \$8 million being the best educated guess.

TMG has released the *Twilight* films in Germany to massive success. The vampire franchise has helped make TMG's distribution arm Concorde the territory's leading independent for the past two years. With *Beautiful Creatures*, TMG is clearly hoping it has a similar teen-driven blockbuster on its hands. **THR**

Russian Film Commish Comes To US

By Kirill Galetski

SOVEXPORTFILM, WHICH HAS REBRANDED itself as Roskino, has launched a Russian Film Commission in U.S. Sovexportfilm, the Soviet and later Russian government's Russian film promotion body, began as joint-stock company Sovkino in 1924. After the collapse of the Soviet Union in 1991, the company was dormant, resuming activity in the 2000s, and in early 2012, it was rebranded with a logo inspired by Sergei Eisenstein's film *Battleship Potemkin* and relaunched as Roskino Russian Cinema Worldwide.

Roskino intends to dispel the impression of the Russian film business as being opaque by running the company to international accounting standards and using promotion in a way akin to what Unifrance does for French cinema. Mtsitsouradze says that this will be fully possible once electronic cinema ticketing is introduced in Russia, which she expects to happen after Russia's presidential elections in March, after which a new cabinet, including a new Minister of Culture, will be appointed. **THR**

Two Guns

CONTINUED FROM 1

for Damon. Brian O'Shea of The Exchange is consulting for Foresight.

Emmett/Furla Films and Universal Pictures are fully financing the \$90 million *Two Guns*, an adaptation of the graphic novel of the same name by Steven Grant. The plot follows a DEA agent (Washington) and an undercover Naval Intelligence officer (Wahlberg) who are tasked with investigating one another but find out they have both been set up by the mob—the very organization the two men thought they had been stealing money from.

Marc Platt is producing through his shingle together with Randall Emmett and George Furla. Envision Entertainment's Stepan Martirosyan and Remington Chase, who maintain a film fund with Emmett/Furla, will executive produce. Principle photography is scheduled to begin June 1, shooting in New Mexico and Louisiana.

In Berlin, Foresight will also be shopping the romantic comedy *Rule #1* starring Reese Witherspoon directed by Courtney Hunt (*Frozen River*). **THR**

Steinfeld

CONTINUED FROM 1

producer (Ruffalo) finds her singing in a local bar and the two realize that they may be each other's last chance to turn their lives around.

Steinfeld broke into Hollywood in 2010 with her performance in the Coen Bros. retelling of *True Grit*, which earned her an Oscar nomination. She is currently shooting *Romeo and Juliet*, playing Juliet in a production that has a script by *Downton Abbey* creator Julian Fellowes.

Later this year she will shoot *Ender's Game*, Odd Lot Entertainment and Summit's adaptation of the Orson Scott Card sci-fi novel, and she is attached to another sci-fi project, *Forgotten*, set up at Paramount. **THR**

WHEN THE LIGHTS WENT OUT

BASED ON A TRUE STORY



EFM PREMIERE SCREENINGS

SATURDAY 11TH FEB
15.00PM: CINESTAR 1

TUESDAY 14TH FEB
12.45PM: CINESTAR 6



SC FILMS: UK FILM CENTRE (MGB, No.40)

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www.scfilmsinternational.com



SCREENING TODAY Feb. 11th / 16:15 hr / Marriott #2

2012
EFM
Premiere

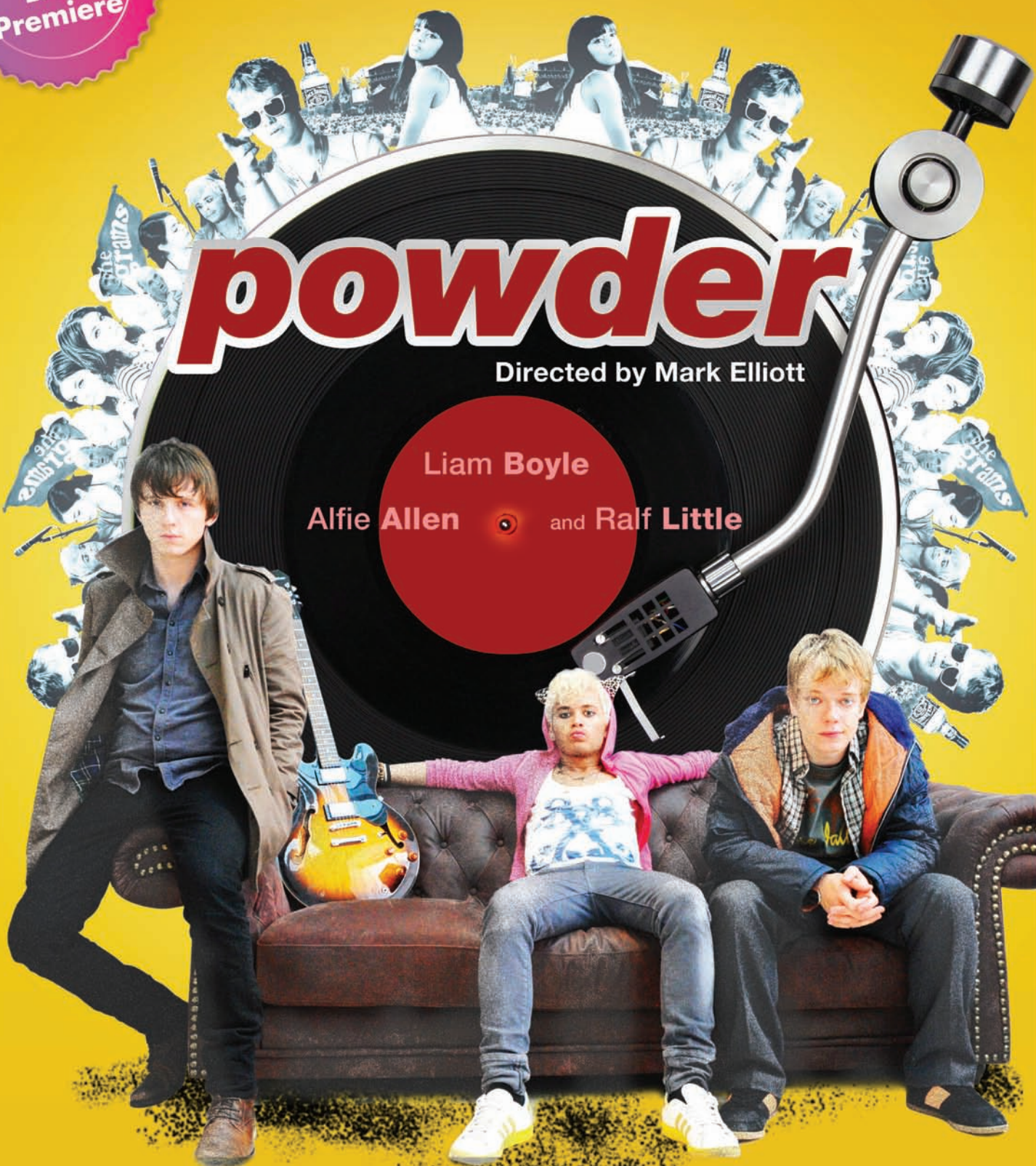
The story behind what **rock and roll** is made of.
Based on the best selling novel by **Kevin Sampson**

powder

Directed by Mark Elliott

Liam Boyle

Alfie Allen and Ralf Little



Music Drama / UK

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**SCREENING
TOMORROW**

Feb. 12th / 10:50 hr / CinemaxX 12

written & directed by
David Rackoff

Caprice Crawford
Pauley Perrette
and
Taylor Dayne

**2012
EFM
Premiere**

I AM BAD

See what I see.

Unhinged murder
Thriller / USA

MULTI
VISION
-NAIRE

MULTIVISIONNAIRE: MGB #109



Kevin Macdonald

The prolific British director talks about the long strange trip behind his music doc *Marley*

By Stuart Kemp

LAST YEAR, OSCAR-winning director Kevin Macdonald couldn't come to Berlin to support the Panorama screening of his YouTube-backed project *Life In A Day*, because he was putting the finishing touches on his much-anticipated documentary about music icon Bob Marley. So this year, despite the fact his wife Tatiana is BAFTA-nominated for her production design work on *Tinker Tailor Soldier Spy* at the Orange British Academy Film Awards on the same night his movie *Marley* screens in Berlin, Macdonald is coming. The helmer talked to *The Hollywood Reporter* about picking up the doc duties after Jonathan Demme left the project, overcoming the jaw-dropping lack of source material on Marley's early life and why a village in Kampala, Uganda played a part in his decision to direct the project.

How did you come aboard *Marley*?
I spoke to some people about

doing a film for about five years ago to coincide with what would have been his 60th birthday tied in with this concert that was going to be staged in Ethiopia of his music. I did some research then and went to Jamaica. The plan was I was going to make a film on this bunch of rastas from Jamaica going to Ethiopia for the first time to see the concert. As I was researching that I became more and more interested in Bob Marley. That film didn't ever happen. Then when I was filming *The Last King of Scotland* in Uganda and was in Kampala, I was in huts and people's homes with all these pictures of Bob Marley and met all these rastas there. It was so strange to me and then I began to realize that this guy [Marley] is more than the music, he's a global philosopher and spokesman for the oppressed around the world.

You joined a film that had been planned for years?
The film is backed by producer

Steve Bing, who had got the rights to make the film, the rights to the music and had the family's backing. I came on board after Jonathan Demme had started, but then dropped off the project. I started from scratch.

How different an experience was this to your previous documentaries?

The big challenge was to get people to talk. People involved in Jamaican music always think they are being exploited, or ripped off, and have always had a raw deal. A lot of Marley's best friends have never spoken to anyone before.

Was there a moment when you were gathering footage where you thought, eureka, I have the hook for my documentary?

The key to making the documentary was the key to Marley himself. He was an outsider in his own country. He was of mixed race — his father was white — and he grew up in total poverty in the mountains of Jamaica. He was never really accepted because of his light skin where he grew up. I found about one of his white cousins and one of his white half sisters. Speaking to them and the various things they said is the heart of the film really.

What makes Bob Marley's story so special?

Other icons of music, whether it's Mick Jagger, John Lennon or Michael Jackson, we know everything about them, and their past is so heavily documented and known. Marley was growing up in a third world country. There is not a piece of film on him until 11 years into

his music career, there is only one known picture of his father in existence and only a handful of pictures of him growing up.

That must have thrown up its own challenges in making a biopic?

I had to be more imaginative about it. He comes from a very specific time and place. If you think now, every shitty band you hear down the pub has 20 hours of YouTube footage on them and loads of exhaustive biographical information available. With Marley there was nothing.

The film is over two hours long. Is that an issue?

Of course there will be people who say that's way too long. I was contracted to make and deliver a film less than two hours in length. But I sent it to Steve Bing as a three hour cut and said take a look and I will cut it down to under two hours if you want, but I think it merits its length. He watched it and agreed. We took it down to two hours 20 minutes, which is shorter than *The Dark Knight*, and no one complained about that.

How do you choose the projects you make and the projects you direct?

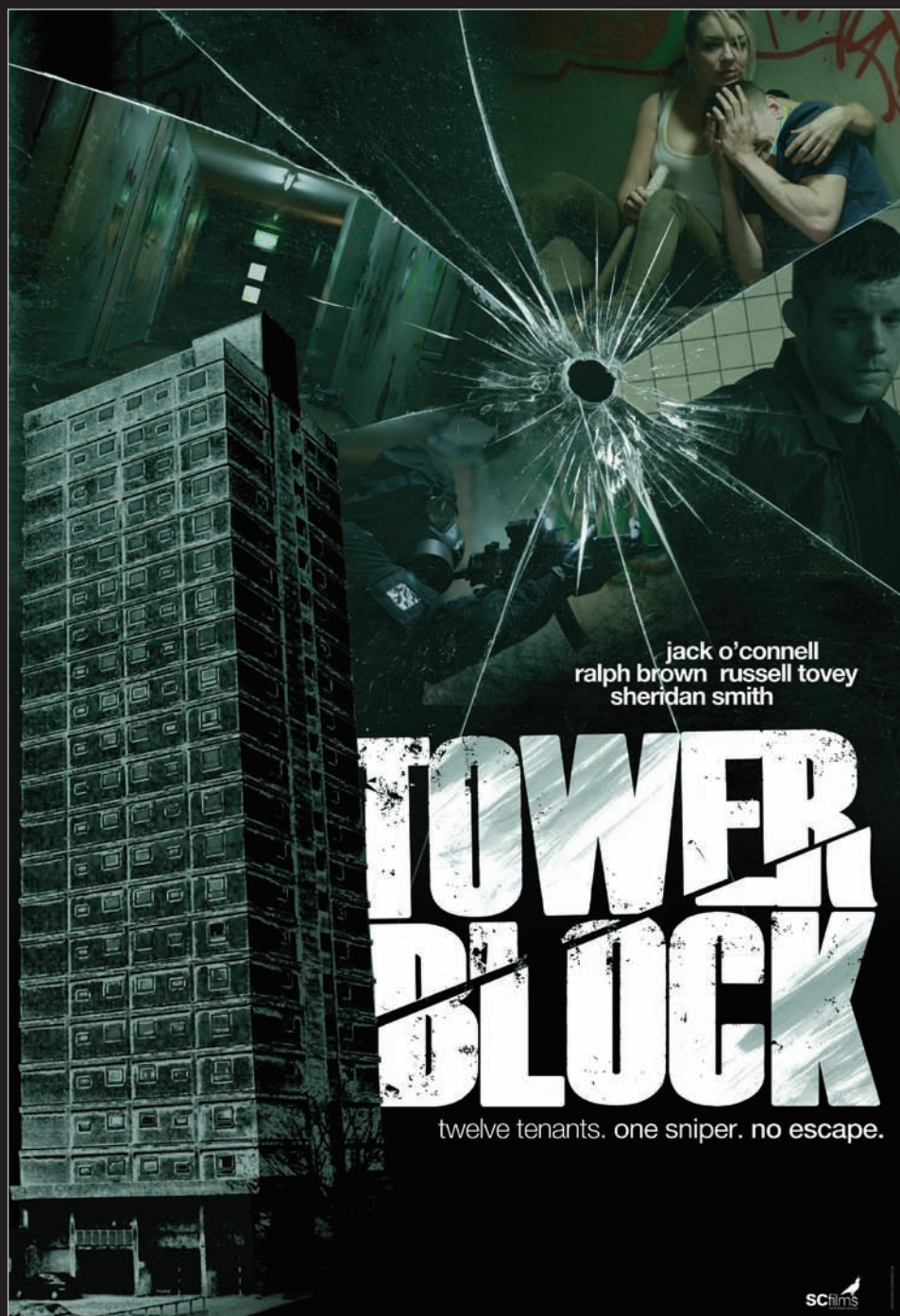
It has to be something that makes you want to get out of bed in the morning. It's like being a journalist. You can write 1000 words on something you're not particularly interested in because it's a job, but you wouldn't want to spend a year on the subject if you didn't like it. It's the same as directing commercials. You do the job, it takes a week and you don't have to like it and it doesn't take up years of your life. To choose a film, it has to resonate and the *Marley* story did that with me.

Your wife Tatiana is nominated for a best production design award at this year's Orange British Academy Film Awards, presented by BAFTA, on the night *Marley* screens in Berlin. Problem?

I was really looking forward to going to the BAFTAs as my wife's plus one, but the slot we've got in Berlin is the best one for *Marley*, so I will have to be there. **THR**

VITAL STATS

Nationality: British
Born: 28 October 1967
Festival Entry: *Marley*
Selected Filmography:
One Day In September (1999),
Touching The Void (2003),
The Last King of Scotland
(2006), *State of Play* (2009),
Life In A Day (2011)
Notable Awards: Best documentary Oscar for *One Day In September*, BAFTA best British film plaudits for *The Last King of Scotland* and *Touching The Void*



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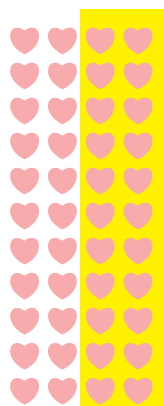
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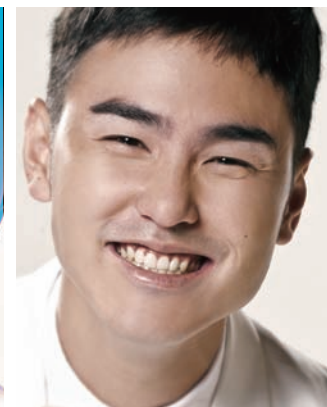
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SCREENING SCHEDULE

DAY	TIME	CINEMA
FEB. 11	17:00	CUBIX 9
FEB. 16	13:10	CINESTAR 3 (PRESS SCREENING)
FEB. 16	20:00	KINO INTERNATIONAL
FEB. 17	13:30	CINEMAXX 7
FEB. 18	14:30	CUBIX 9

a Doze, Niu Chen-Zer film



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You Are The Apple of My Eye, above, sold 50 million tickets in China in just eight days. The government-backed anthology film *10+10*, below, was designed to create solidarity within the Taiwanese film industry.



Taiwan In Focus

From award-winning historical epics to a robust financing sector, the future of the Taiwanese film sector is looking very bright *By Michael Mackey*

TAIWAN'S BURGEONING film business is looking to make a big splash beyond its borders.

The timing is certainly right. Thanks to a number of local box offices successes in the last year, there is now a "renewed sense of creative energy" according to Michael Werner of Fortissimo Films. "As a result of this, regional production and regional financial players are in and around the business looking at Taiwanese filmmakers, stories and stars," he adds.

Figures from Taiwan's Government Information Office speak volumes, revealing a country of some 20 million people with 115 cinemas and 574 screens that last year sold 29 million tickets. The GIO puts the gross cinema take at NT\$8.2 billion. (\$280 million).

Numbers like this are not what is creating the buzz though. Leave that to local productions and China. Taiwan made some 65 films in 2011, with the expectation being for 75 this year. Making a range of films has energized local audiences and also attracted broader

attention beyond the island.

Helping matters here is a good financing regime (see sidebar), which benefits both established and up-and-coming directors and a local culture increasingly popular on the Chinese mainland.

Also helping matters is Taiwan's open-minded approach to film content. Movies are classified, but not censored. Free from many restrictions, directors can tell the stories they want how they want — often in fresh and new ways. "There is no restriction on culture. There is no agenda," says director Arvin Chen, who is one of the contributors to *10+10*, a film that was designed to demonstrate solidarity between the country's filmmakers.

Just like Taiwan romance *Love*, the film is part of the Panorama section of the Berlinale, while *Joyful Reunion*, a sequel to Ang Lee's *Eat Drink Man Woman*, and documentary *The Raw and the Cooked* are part of Berlin's lineup for the Culinary Cinema series.

Taiwan's proximity, and links, to China offer a way into a potentially huge market

FOLLOW THE MONEY

FILMMAKERS IN TAIWAN CAN tap into a mix of public and private sector financing.

"The Republic of China government provides various incentives," says Taiwan's Government Information Office.

Financial help comes in the form of production subsidies, tax credits, a box office reward and preferential loans.

Domestically produced motion pictures can apply for subsidies that can cover up to 49 percent of their production cost. In addition, tax credits give enterprises a 20 percent income tax credit on investments in domestic film companies.

To further incentivize home-made Taiwanese films once they cross the NT\$10 million (\$340,000) mark at the local box office, these films are entitled to a reward equal to a fifth of their total box office. The prize money is up to NT\$50 million (\$1.7 million), and it should be contributed to the company's next movie according to the GIO.

In addition, the government provides preferential loans of two types. Not only does it recommend production companies for these loans, but it also provides subsidies for production companies to cover the 3 percent loan interest for three years.

Not that the money is dished out freely. "You have to apply. There is a process," says director Arvin Cheng one of the directors whose work is showcased in the government-backed anthology film *10+10*.

The government also offers marketing events tailor-made for Taiwanese films to be held at major international film festivals.

But not only the government puts its money where its mouth is. Max Fang, a venture capitalist, recently launched a fund just for movie and TV projects.

As he told the AFP wire service, Fang, who is also the chairman of Maxima Capital Investment, which runs the TC-1 Culture Fund, has said that the eventual goal of the fund is to build a "Chinese Hollywood."

The fund, reportedly valued at NT\$270 million (\$9.2 million), has invested approximately NT\$40 (\$1.4 million) million in two Taiwanese-Chinese co-productions: *The Soul of Bread* and *Perfect Two*.



The historical epic *Seedig Bale: Warriors of the Rainbow* won best feature film at Taiwan's Oscar equivalent, the Golden Horse Awards.

While the political relationship between the two entities is tense and complex, filmmakers have been able to rise above that and profit handsomely.

Twian novelist-turned-director Giddens' *You Are the Apple of My Eye*, a film about young love and regrets about its loss, is currently on offer at the European Film Market. The film sold 50 million tickets in its first eight days in China despite censors cutting some scenes, according to Taiwan's Central News Agency. This came on top of the film grossing NT\$20 million (\$678,500) before the official release in Taiwan. It can also boast becoming the highest-ever grossing Mandarin film in Hong Kong with HK\$61.28 million (\$8 million). The film clearly benefitted from a Hong Kong moviegoing population of 6 million that speaks Cantonese and has its own established film industry.

"I think it's great right now [in Taiwan]," says Chen. "There's art house, mid-range, even blockbusters. I think it is very healthy, because there is a variety and there wasn't that five to 10 years ago."

For *10+10*, the government gave 10 older and 10 younger Taiwanese directors each five minutes to convey a personal vision of Taiwan. Chen's micro-film is about what happens in a typical alley on the day a married couple moves in.

At the other end of the spectrum is the historical epic *Seedig Bale: Warriors of the Rainbow*,

director Wei Te-Sheng's well-reviewed chronicle the violent uprising of Taiwan's aboriginal people against Japanese invaders in 1930. Made for the global market, the historical epic failed to get the coveted Oscar nomination in the best foreign language category, but the enduring hope is it will inspire more international interest in Taiwanese cinema.

Terence Chang, a partner with Lion Rock Productions, which was involved in kick-starting the project some 10 years ago, notes another significant change that *Warriors* represents: "It is both award winning and really commercial — this is really important," he says.

It may be a strange thing to say about a sprawling film that is four and a half hours long that employed untutored local acting talent. It did however win the best feature film honor at the 2011 Golden Horse Awards, Taiwan's version of the Oscars, and recouped its NT\$600 million (\$20.4 million) production cost with a NT\$810 million (\$27.5 million) box office gross.

"It is a launching pad, I think" Chang says of *Warriors*. "Several films last year did well in Asia. Talents — including commercial talents — are emerging from Taiwanese cinema."

There are, however, a number of barriers to be overcome before it can reach full bloom. The first and most immediate one is relying on *Warriors* to galvanize international audiences.

It is not exactly the kind of mass appeal entertainment that made the so-called "Korean wave" spread Korean culture throughout Asia so successfully.

Many say that balance is key. There is "the need to make films that feature quintessentially Taiwanese stories and elements that succeed both in Taiwan and travel to China and Asian markets and beyond," says Werner. Chen similarly calls for a balance between commercial and art house films.

Chang points out that Wei Te-Shang, the producer of *Warriors*, felt the authenticity of the film meant he couldn't use Chinese or mainland actors. It was "a very, very great decision that would prevent the film from qualifying as a co-production with China," suggesting that the way forward for Taiwanese cinema might be on its own rather than in co-productions.

Jade Lee, director of the motion picture and TV department of the Central Motion Pictures Corporation of Taiwan, which produced four films last year and is working on three to five for this year, says the growing pains are symbolic of much of Taiwan as it has changed after a long period of government direction.

"We also want to make Taiwan films internationally known," says Lee. However, the company's strategy is incremental, focused on a step by step approach that starts locally, then moves into Asia, Europe, and then Hollywood. **THR**



It's your time to know BRAZILIAN CINEMA



FILM		DATE	TIME	THEATER
OFFICIAL SCREENINGS				
COMPETITION				
TABU by Miguel Gomes	Press Screening	14.02	11:45	Berlinale Palast
	Official Screening	14.02	19:30	Berlinale Palast
		15.02	12:00	Friedrichstadtpalast
		15.02	18:30	Berliner Festspiele
		16.02	22:45	Friedrichstadtpalast
		19.02	10:00	Berlinale Palast
PANORAMA				
XINGU by Cao Hamburger	Premiere Screening	11.02	14:30	Cubix 9
		15.02	20:00	International
		16.02	13:15	CinemaxX 7
		17.02	14:30	Cubix 9
		18.02	14:00	International
LOOK AT ME AGAIN by Claudia Priscilla and Kiko Goifman <i>Olhe Pra Mim De Novo</i>	Premiere Screening	13.02	17:00	CineStar 7
		14.02	22:30	CineStar 7
		15.02	17:30	Cubix 7
		18.02	22:30	CineStar 7
BERLINALE SHORTS				
LICURI SURF by Guilherme Martins	Premiere Screening	14.02	22:00	CinemaxX 3
		15.02	17:45	Colosseum 1
		17.02	16:00	CinemaxX 5
MARKET SCREENINGS_EFM 2012				
RAUL by Walter Carvalho <i>Raul - O Início, o Fim e o Meio</i>		13.02	16:45	CinemaxX 11
FATHER'S CHAIR by Luciano Moura <i>A Cadeira do Pai</i>		14.02	09:00	CinemaxX 17
		15.02	11:00	CinemaxX 19
WHERE DOES HAPPINESS HIDE? by Carlos Alberto Riccelli <i>Onde Está a Felicidade?</i>		14.02	11:05	Dffb-Kino
I'D RECEIVE THE WORST NEWS FROM YOUR BEAUTIFUL LIPS by Beto Brant and Renato Ciasca <i>Eu Receberia as Piores Notícias dos Seus Lindos Lábios</i>		14.02	12:45	CinemaxX 17
THE CLOWN by Selton Mello <i>O Palhaço</i>		14.02	14:45	CinemaxX 17
LOOK AT ME AGAIN by Claudia Priscilla and Kiko Goifman <i>Olhe Pra Mim De Novo</i>		14.02	15:00	Parliament
XINGU by Cao Hamburger		15.02	09:30	CinemaxX 10
SOUTHWEST by Eduardo Nunes <i>Sudoeste</i>		15.02	09:30	CinemaxX 14
TABU by Miguel Gomes		15.02	11:30	CinemaxX 10

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What Else Men Talk About is the fourth installment in a film series by a popular theater troupe.

Russian Film Sector Hopes for Rebound

Producers are looking to draw crowds to local fare after years of audience share erosion

By Vladimir Kozlov

IN 2004, TIMUR BEKMAMBETOV'S *NIGHT WATCH* DREW HUGE crowds into theaters, triggering what was then considered the beginning of a new era in which Russian fare would be gradually taking a bigger piece of the box office pie, squeezing out Hollywood blockbusters.

It didn't last long. Local audiences soon became disappointed with Russian movies, and the situation was made worse by the 2008 global economic downturn. For the Russian film industry, it coincided with a dramatic change in the state funding system. The result: The percentage of Russian films' box office revenue began to dwindle, plummeting to 12.6 percent last year, the lowest figure since 2004.

Now Russian producers are trying to attract viewers to local movies whose audience share has declined in recent years. In signs of success, last year's box office champion was the local production *Vysotsky. Spasibo, Chto Zhivoi* (*Vysotsky. Grateful To Be Alive*), and Russian movies had a particularly strong performance during the holiday season. A \$12 million biopic centered on Vladimir

Vysotsky, a legendary Russian actor, singer and songwriter of the 1960s and 1970s who died in 1980 at age 42, *Vysotsky* collected \$27.5 million at the Russian box office as of late January, becoming 2011's highest grossing movie, according to Russian movie data base Kinopoisk.ru.

A clever promotion campaign, which made a mystery of who played the main character, with the actor's name never officially revealed or mentioned in the credits, coupled with a heavy TV ad campaign, contributed to the film's performance.

Konstantin Ernst, general director of the TV station Channel One and producer of *Vysotsky*, says the main factors of success were "the main character who has a legendary status in Russia and, hopefully, the high quality of the film."

Another ray of hope for Russian productions was the New Year holiday performance of domestic movies. Three local films followed the top grosser, *Sherlock Holmes: A Game of Shadows*: the animated fantasy *Ivan Tsarevich I Sery Volk* (*Ivan the Prince and the Grey Wolf*) and comedies *O Chyom Yeshchyo Govoryat*

Muzhchiny (*What Else Men Talk About*) and *Volki-2* (*Six Degrees of Celebration-2*).

Overall, Russian fare grossed \$47 million and accounted for 54 percent of the country's total box office from Dec. 28 to Jan. 8, twice as much as in the corresponding period a year earlier.

Russian producers hope that *Vysotsky*'s success coupled with the good holiday season signify that the Russian film industry is coming out of its downturn.

"For the last three years, the main players in the Russian film industry have tried to figure out in what direction audiences' priorities are shifting, preparing big new projects," says Ernst. "So, for the most part, it was commercial projects of poor and medium quality that were produced, and they couldn't attract significant audiences."

Ernst points out that in late 2011 and early 2012, several big projects produced by the industry's biggest players are being released, leading to industry wide confidence that the Russian film sector will return to a 20 percent to 25 percent share of the total box office.

"This was a temporary decline caused by the world economic downturn," adds Dmitry Rudovskiy, CEO of Art Pictures, echoing the renewed optimism. He stressed that Russian films performed well during the New Year season despite tough competition from the *Sherlock Holmes* sequel and *Mission: Impossible — Ghost Protocol*, which he also sees as a sign that things are likely to improve for local films this year.

Meanwhile, over the past couple of years, Russian filmmakers have begun to explore alternative distribution options, such as the Internet, to get their product out. And while some producers are still skeptical about online distribution as piracy remains a big threat, online video services report substantial growth.

"The popularity of online video services is still limited as this market is only beginning to develop in Russia, and we are basically preparing for a kickoff," adds Katerina Mironova, deputy general director of online video service Now.ru, owned by the TNT television channel. She added that over the last eight months, the service has grown by 186 percent.

According to Mironova, the main reasons hampering the



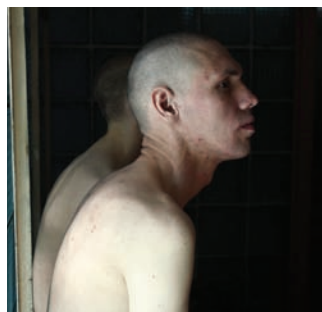
Ivan the Prince and the Grey Wolf, top, has become Russia's highest-grossing animated film of all time; *Vysotkey*, below, was Russia's highest-grossing movie last year, taking in \$27.5 million locally.



development of online video services in Russia are piracy, insufficient coverage of the Russian territory with broadband Internet and the population's habit of using illegitimate content.

Says Ernst: "Online distribution of movies is 99.9 percent piracy. Unfortunately, at the moment, the Internet is only ripping off the film industry, destroying both theatrical and secondary distribution." **THR**

THREE RUSSIAN PICS NOT TO MISS



◀ KONVOY

directed by ALEXEI MIZGIRYOV

This is the third feature by Alexei Mizgiriyov, a graduate of the Russian State Cinema Institute, where he studied under renowned director Vadim Abdrashitov. His first feature, *Kremen* (*Hard-Hearted*), was a gritty crime drama set in Moscow. *Konvoy*, produced by high-profile director Pavel Lungin, is an existential drama about two young people who spend the day together at a Moscow train station.

ZAVTRA (Tomorrow)

directed by Andrei Gryazyev

The documentary, which has its world premiere in the Berlinale's Forum program, is about radical Russian art group Voina (War), whose street performances usually tackle political or social issues. The troupe has stirred controversy that has resulted in a number of criminal cases against the group's members. The documentary is primarily focused on Voina's best known performance entitled *Dick Captured by KGB*.

SHAPITO SHOW

directed by Sergey Loban

Released in Russia in late January, this drama was one of the most eagerly awaited local art house movies of the year. After collecting the Special Jury Prize at the Moscow International Film Festival it received a very positive critical reception. Directed by Sergei Loban it, the film tells four different interconnected stories about characters who all arrive in a Crimean seaside town at a turning points in their lives.

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CEO, INDEPENDENT FILM COMPANY

Luc Roeg

The son of filmmaking royalty discusses the ever-changing indie film world and whether nice guys can actually finish first *By Stuart Kemp*

LUC ROEG RUNS HIS OWN company in the cut throat world of international moviemaking — incorporating sales, financing, talent relationships and niche distribution — and yet still enjoys a good guy reputation. Starting out in the early days of his career as a producer, Roeg, whose father is filmmaker Nic Roeg, grew up in a creative home not unfamiliar with names from Dad's work such as Mick Jagger, David Bowie, Julie Christie, Anjelica Houston and Oliver Reed. After building and producing a resume boasting the Neal Purvis and Robert Wade penned *Let Him Have It*, Roeg then produced *The Matchmaker* starring Janeane Garofalo for Working Title Films before becoming an agent with William Morris. From there he left with Charles Finch to set up Artists Independent Network, a talent-led production and management company. He then exited that company to set up the first incarnation of Independent, then a production and management company, which by his own admission, didn't quite work here in the U.K. largely because of the lack of a studio style system of production backers. All of which finds him back doing what he did when he started, producing movies such as the acclaimed *We Need To Talk About Kevin* while running a sales, production and niche distribution label. Roeg the younger talked to *The Hollywood Reporter* about the importance of doing your due diligence when running a multi-pronged company in the indie film world.

When did you set up Independent?

Six years ago after an amicable split with Charles Finch. When we [Finch and Roeg] set up Artists Independent Network, we both had two sleeping partner

backers. My business backer wanted to back and build the business I started with Independent — a production and fully servicing sales company — so he came with me. The other backer went with Charles.

Independent as it is now is not a company short on ambition with development, financing, production, sales and distribution of indie features on its roster. Is that by design?

The company has grown organically through the work and projects. We started really as a full sales service and financing company selling titles alongside a production company. That's still our core business. The idea was to set up a company that gives us an opportunity to set up movies and maintain longer term interests in them than just fees from sales.

How do the sales and production activities blend at Independent?

The two are inseparable. We have the good fortune that we have the ability to produce in house. And we are often working exclusively as sales representation for projects that are typically led by creative producers. For production, the difference would be a subtle one in that our ambition for that would be to be filmmaker lead.

Your core business remains sales?

Our core business still is the international sales side of the business. In that instance, we get involved with producers at the earliest possible part of the project. We're there for the project's birth as much as we can be. We have relationships with producers and filmmakers here [in the U.K.] and also some American producers, and we work very closely with our friends and partners at Cinetic Media.

How is the relationship with Cinetic?



"It can't help but inform you if you grow up in that environment." Luc on growing up with filmmaker father Nic.

Nothing much gets past those guys, nothing much at all. I've really enjoyed working with them and they always have interesting projects on the go either in pre-production or finished film status. So we always have options.

How do you go about sourcing the projects and material you want to get involved in?

We are material driven here at Independent rather than budget driven. The budget plays an important part in the equation when you're evaluating the market for a film and what levels you should be looking for to make the film. Of course, it is always hard to make a film for the right market price. But that's the benefit of having a sales company because you are constantly in touch with the market and gathering market intelligence all the time about what type of film is selling and where. Market intelligence of that sort is a fantastic resource but it doesn't limit you in terms of your ambitions. I hope our slate reflects that.

What about production wise?

From our production point of view, where we're developing our own material, we always do that first piece of due diligence and marketplace assessment in house. You have to bring a lot of passion and commitment to the table to convince yourself on a project. For every reason to go ahead on a project, there are probably five reasons not to. But at the end of the day, you've got to ask yourself, have I got the passion to see this through? If you are a bespoke operation, a boutique business really, then you make those choices very carefully.

How big a part did your filmmaker father Nic Roeg play in your decision to go into the family business?

Nic has a great affection and respect for actors, as have I. That shaped the way I do business.

Is there a benefit to being regarded as one of the nice guys?

I sometimes wonder if I should be more aggressive and shout more. But hey, I'm still working. **VIR**

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Stefan Arndt & Grant Hill
photographed at the
X-Filme office in Berlin

Climbing *Cloud Atlas*

How two maverick producers combined the Wachowskis, Tom Tykwer and Asia
capital to make a \$100 million, globe trotting, time-bending epic

By Scott Roxborough • Photographed by Markus Altmann

IT ALL STARTED BACK IN 2005 IN STUDIO BABELSBERG ON THE set of *V for Vendetta*. Lana Wachowski, a producer on the movie, spotted Natalie Portman reading a copy of David Mitchell's *Cloud Atlas* and asked her what the book was about. Portman told her the plot: six separate stories, each told in a different era and style, from the memoirs of 19th century Pacific sea voyage to a noir thriller set in 1970s California, to a sci-fi dystopia in a futuristic South Korea.

Cloud Atlas is full of action, costume drama and huge set pieces but at its core it's a book of ideas. The themes of man's inhumanity to man, the surface changes of a fixed human character and the impossibility of "progress" are the only tenuous connections between the different tales. *Cloud Atlas*, in other words, is utterly unfilmable.

Yet, six years later, producers Grant Hill and Stefan Arndt are in Berlin overseeing post on the \$100 million feature. Shot by three directors using two separate production crews and an all-star cast including Oscar-winners Tom Hanks, Halle Berry and Susan

Sarandon — all of whom play multiple roles — *Cloud Atlas* is the most ambitious, and risky, independent film of the year.

Nothing about *Cloud Atlas* is normal. Lana (formerly Larry) and her brother Andy Wachowski wrote the first drafts of the script before sharing it with Tom Tykwer, who the Wachowskis had become friends with during their time in Berlin. The helmer of *Run Lola Run* came on board to write and direct with the *Matrix* siblings.

"They all went together to Puerto Rico, laid out their various versions of the script on the floor and, slowly, a single narrative structure came together," Grant Hill told *THR*. "They had the idea to intertwine the six stories and have the same actors playing different roles in each segment. It transformed the themes of the book into the visual language of film. It was the eureka moment."

The only problem was money. The Wachowskis had originally set up the project at their home studio, Warner Bros. WB pictures group president Jeff Robinov loved the idea but balked at doing a

IMAGINATION

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(DRAMA)

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Written and Directed by Michelle Mower

Starring Andrea Bowen, Adam Mayfield,
Ron Jackson, Cyndi Williams

They thought she was the perfect daughter...

DEVIL SEED

(HORROR)

From Matchbox Pictures

Written by Geoff Hart and Greg A. Sager

Directed by Greg A. Sager

Starring Vanessa Broze, Michelle Argyris,
Shantelle Canzanese

Evil grows within...

WAKE UP AND DIE

(THRILLER)

From Domain Entertainment Ltd.

Written and Directed by Miguel Urrutia

Starring Luis Fernando Bohorquez
and Andrea Montenegro

Sleeping with him was her first mistake.

ALL ALONE

WORKING TITLE

(MYSTERY / THRILLER)

From BananaSeat Films

Written and Directed by Jon Cellini

Starring Mandy Levin, Suzy Cote, Brice Williams,
David Haydn-Jones, Beth Navarro

It was the perfect murder...
until they turned on each other!

THE LIST

(THRILLER)

From Creativity Media

Written and Directed by Klaus Huttman

Being number one is the kiss of death...

FILMS IN POST-PRODUCTION

THE WIFE HE MET ONLINE

(THRILLER)

From Pierre David and Tom Berry

Written by Christine Conradt

Directed by Curtis Crawford

Starring Sydney Penny, Cameron Mathison,
Cynthia Preston, Barbara Niven

They met online...after a whirlwind romance, they are
getting married! If he only knew...

STATIC

(THRILLER)

From New Artists Alliance

Written by Todd Levin, Gabriel Cowan,
John Suits and Andrew Orci

Directed by Todd Levin

Starring Milo Ventimiglia, Sarah Shahi,
William Mapother, Sara Paxton

When you hear them coming,
you're already dead.

GANGSTERS, GUNS AND ZOMBIES

(HORROR)

From London Music Video Ltd.

Written and Directed by Matthew Mitchell

Starring Vincent Jerome, Huggy Leaver,
Fabrizio Santino

They owned the streets...until now!!

GABE THE CUPID DOG

(FAMILY)

From Feifer Worldwide

Written and Directed by Michael Feifer

Starring Boti Bliss, Brian Krause, Linden Ashby,
Michael Woods, Barbara Niven,
Ashley Jones and Ralph Waite

A mischievous dog plays matchmaker!

THE THOMPSONS: THE HAMILTONS 2

(VAMPIRE HORROR)

From Film Harvest and Snowfort Pictures

Written by The Butcher Brothers
and Cory Knauf

Directed by The Butcher Brothers

Executive Producers Pierre David
and Nicola Pearcey

Starring Cory Knauf, Samuel Child,
Joseph McKelheer, Mackenzie Firgens

The Hamiltons have snuck into a new town
under a new name...but they're not the most
bloodthirsty people living there!

eXtracted

(SCI-FI / THRILLER)

From New Artists Alliance

Written and Directed by Nir Paniry

Starring Sasha Roiz, Jenny Mollen,
Nick Jameson

One man's past is another man's prison...

COMPLETED FILMS

AXED

(THRILLER)

From Shining Light Productions

Written, Produced and Directed by

Ryan Lee Driscoll

Starring Jonathan Hansler, Andrea Gordon,
Nicola Posener, Christopher Rithin

His job kept him sane!

Now he's just lost it...

MY MOTHER'S SECRET

(THRILLER)

From Pierre David's Lance Entertainment

Written by John Serge

Directed by Curtis Crawford

Starring Nicole deBoer, Yannick Bisson,
Barbara Niven, Thea Gill

Is uncovering the truth about her past
worth risking her life?

BETRAYED AT 17

(THRILLER)

*From Pierre David's Lance Entertainment
and Ken Sanders' & Robert Ballo's Shadowland*

Written by Christine Conradt

Directed by Doug Campbell

Starring Alexandra Paul, Paula Trickey,
Derek Phillips and Joe Penny

She couldn't save her daughter...

Now she must save her son.

METAL TORNADO

(SCI-FI / DISASTER / ACTION)

From Pierre David and Tom Berry

Written by Andrew C. Erin, Jason Bourque

Directed by Gordon Yang

Starring Lou Diamond Phillips, Nicole deBoer,
Greg Evigan

Magnetic tornadoes tear across the land consuming
all metal objects in their paths...and mankind
seems powerless to stop them!

WORLD OF THE DEAD: THE ZOMBIE DIARIES 2

(HORROR)

From TZD2, Ltd.

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Directed by Kevin Gates, Michael Bartlett

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tentpole pictures with a story spanning three centuries and three continents and not a single space robot, vampire or super hero in sight.

"Pretty soon everyone realized this would be a tough thing to get made within the studio system," says Grant. The *Cloud Atlas* story required massive sets, a global shoot and tons of special effects plus an A-list cast to make it bankable.

"For a studio to make this, it would cost close to \$250 million," says Alexander van Dulmen, an equity investor in *Cloud Atlas* who pre-bought rights to the film in Russia and Eastern Europe. "For an ambitious project like this, there's no way a studio would take that kind of risk."

Making the film independently meant *Cloud Atlas* could tap generous German state subsidies and negotiate lower rates from top talent eager to work outside the franchise model. Having each actor play several roles — Halle Berry's characters include a white Jewish woman and an old tribal matriarch, while Ben Wishaw plays an English man and an American woman — actually brought down costs as the actors had fewer total shooting days.

"Shooting this way did bring some benefits but it really came from the material," Stefan Arndt says, citing the author Mitchell who describes the novel's various characters are "reincarnations of the same soul." "The actors play different people," Arndt explains, "but they are really playing just one role."

But two years into financing the film Arndt and Hill were still \$30 million short of their final budget even with some solid pre-sales, tax breaks and subsidies.

"We had applied the accepted model of independent film making: pre-sales, a U.S. domestic deal, a bit of equity," says Hill. "We got a number. And it wasn't the number we needed. That's when we knew we had to get a little creative and look for non-traditional financiers."

Hill and Arndt had the *Cloud Atlas* screenplay translated into more than half a dozen Asian languages. Then they headed East to shop the project to potential investors, most of whom had never put serious money in a film before. The script's treatment of reincarnation struck a chord with backers in China, Korea and Singapore, who saw it as a variation on the traditional Buddhist theme of rebirth. Singapore shipping magnate Tony Teo pulled out his checkbook. Beijing's Dreams of the Dragon group, Media Asia in Hong Kong and Korea's Bloomage Company made their biggest-ever investment in a Western film.

The investors from Asia and elsewhere ponied up about \$35 million. German subsidies accounted for \$20 million more. Another sizable chunk came from pre-sales and a minimum guarantee from Focus Features, which is handling the film in most territories outside of Asia. Warner Bros. contributed the last piece of the financing puzzle, acquiring North American rights to *Cloud Atlas* for a comparatively modest fee.

Piecing together a film's budget like this is nothing new — the pre-sales plus domestic sale plus equity is the standard in the indie world. What makes *Cloud Atlas* different is the size of the budget — \$100 million is a big number — and the fact that Asia, site of the world's fastest growing film market, is footing so much of the bill. With U.S. box office returns slipping last year as global take continued to soar, the *Cloud Atlas* model could prove a way forward for a new era of ambitious, truly global independent filmmakers.

"If you look at the crisis in Europe and the U.S. and then you go to Shanghai or Mumbai and see the boom there, you know (the



Halle Berry and Keith David on the set of *Cloud Atlas*, which is currently being filmed in Glasgow, Scotland.

“We got a number. And it wasn’t the number we needed. That’s when we knew we had to get a little creative and look for non-traditional financiers.” — GRANT HILL

change) is real,” said Arndt. “If you want to raise the sums necessary for these kind of films, that is where the money is going to come from, those are the partners you have to work with.”

The risk is immense. *The Matrix* trilogy made billions worldwide but the Wachowskis’ last feature was the costly flop *Speed Racer*. Tom Tykwer may be a favorite of film geeks worldwide but *The International* — his first attempt to make an American-style blockbuster — fizzled at the box office. With the equity portion of the budget so high, if *Cloud Atlas* fails, a lot of people stand to lose a lot of money.

The early word is good. The Wachowskis screened six minutes of rough footage — no effects or color correction — to distributors and investors at the American Film Market in Santa Monica in November. They were agog. Alliance boss Victor Loewy put in a bid for U.K. rights after seeing the clip. He describes the footage as “phantasmagorical.”

Audiences will have a chance to decide for themselves when Tykwer and the Wachowskis deliver a final cut of *Cloud Atlas* this October. Worldwide, the indie industry is watching to see whether this year’s biggest gamble will prove a model for the future or an example of exactly what to avoid. **THR**

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American actor-musician Saul Williams, left, with co-star Djolof Mbengue plays a man preparing for death.

Today (Aujourd'hui)

French-Senegalese director Alain Gomis' lilting film is an unusually serene, non-Western meditation on the inevitability of death *By David Rooney*

FOR A FILM ABOUT A DAY of atonement and reckoning in the face of impending death, Alain Gomis' *Today (Aujourd'hui)* is laced with surprising moments of lightness amid the melancholy tenderness. Unfolding in a vein that might be described as impressionistic heightened naturalism, the French-Senegalese drama is somewhat earnest and draws attention to its studied visual aesthetic. But there's a spirituality and soulfulness to the simple story that keep it captivating.

Played with understated intensity by American actor-musician Saul Williams, Satché is an apparently healthy man who wakes one morning at his mother's house on the outskirts of Dakar, aware that he will die at the end of that day. This is a place where death warns of its arrival 24 hours in advance, inspiring feelings of dread tempered by matter-of-fact acceptance.

Satché's friends and family also know of the death sentence without being informed. A large group waits to greet him outside his room, some of them

emotional, others stoic and supportive. They gather in a circle to acknowledge the grace of death and augur a beautiful final day, expressing thanks for the goodness of Satché's life before bluntly outlining his shortcomings. That critical voice is led by his rancorous wife Rama (Anisia Uzeyman).

He goes with his buddy Sele (co-screenwriter Djolof Mbengue) into the city where he calls on an old flame (Aissa Maiga), a regal beauty still burned about being passed over for marriage. He leaves shaken after she taunts him by saying, "You are going to die but you haven't lived." They visit Uncle Thierno (Jean Mendy), who holds court in a garden nestled in the middle of a tin-shack shantytown. Encouraging Satché to be grateful to have a day of calm preparation rather than to question his fate, Uncle gives him a sobering rehearsal of the ceremonial washing of the body. In a surreal scene, Satché is summoned to town hall to meet local dignitaries at a function in his honor that appears to have taken place

without him.

Edited by Fabrice Rouaud with a rhythmic fluidity that suggests the porousness of time, the day's events proceed in this loosely episodic fashion. Satché experiences memories pleasant and sad, loving and hostile. He witnesses joy, madness, violence, and, in a protest met by a riot squad, the hopelessness shared by many about the future. That strain feeds into the unanswered central question of why Satché returned to Senegal unexpectedly after a year of study in America.

Inexorably, the film builds toward a sense of peace and clarity, notably in the poignant, almost wordless closing stretch where Satché goes home to Rama and their two young children. Via small gestures like fixing a broken door handle or playing with the kids, he overcomes his wife's resistance and they relax into mutual harmony. In one lovely jump-cut sequence, he sits down with her as night falls and he sees into the future when the children are in their late teens. When death arrives it comes with

gentle finality.

This is a quiet film, modest and dream-like, full of extended silences punctuated by bursts of talk or lazy drumming. What's refreshing is that unlike so many France-based directors whose excursions into Africa are marred by the patronizing quaintness of colonialist guilt, Gomis (who was born in Paris to a French mother and Senegalese father) balances respect for his cultural setting with healthy observational detachment and emotional economy.

The poetic approach is definitely mannered compared to that of the trailblazing Francophone African filmmakers such as Senegal's Ousmane Sembene, Burkina Faso's Idrissa Ouedraogo or Mali's Souleymane Cissé, who put the cinema of that part of the world on the map. But there's an unassuming, contemplative quality to *Aujourd'hui* that keeps you watching.

Elegantly shot by Christelle Fournier in crisp colors, and with a pleasing yet unfussy sense of composition, the film perhaps is over-reliant on probing close-ups for its solemnity, homing in often on pensive eyes and fretful hands. But as the camera caresses skin, we are given evocative reminders of the temporary occupancy of the human body.

Sales/Wide Management
Production companies *Granit Films, Maïa Cinéma, Cinekap, Agora Films*

Cast *Saul Williams, Djolof Mbengue, Anisia Uzeyman, Aissa Maiga, Mariko Arame, Alexandre Gomis, Anette Derneville Ka, Helene Gomis, Charlotte Mendy, Tony Mendy, Jean Mendy*

Director *Alain Gomis*

Screenwriters *Alain Gomis, Djolof Mbengue, with Marc Wels*

Producers *Eric Idriss-Kanago, Gilles Sandoz, Oumar Sall*

Executive producer
Oumar Sall

Director of photography
Christelle Fournier

Costume designer
Salimata Ndiaya

Editor *Fabrice Rouaud*
No rating, 88 minutes

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Coming Home

A French sequestration drama offers a chillingly nuanced view of a prolonged trauma *By Jordan Mintzer*

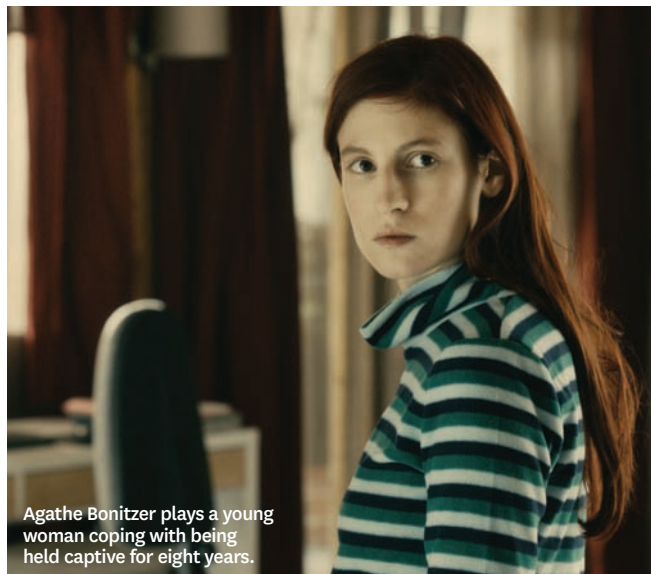
A SUBTLY — PERHAPS too much so for some — rendered study of one girl's 8-year-long sequestration and subsequent release at the hands of a troubled kidnapper, *Coming Home* (*A moi seule*) reps an intriguing low-key sophomore effort from French writer-director Frederic Videau. Featuring a bewitching lead turn from Agathe Bonitzer as a quick-witted captive who shows herself to be both defiant and submissive towards her abductor, this modest Berlin Competition entry should find niche art house play offshore, with a strong local reception accompanying its April 4 local release.

Although an opening title card claims that the film is a "work of the author's imagination," the recent Austrian cases of Natascha Kampusch (who was held for eight years before escaping) and Elisabeth Fritzl (whose father locked her indoors for over two decades, siring seven of her children) clearly come to mind here. Yet rather than providing the kind of distanced clinical drama that's become a staple of Euro fest fare, Videau offers up a surprisingly tender, and even

occasionally funny portrait of the hate, confusion and undeniable affection that arises from such a long-term relationship between kidnapper and victim.

Cutting back and forth between the periods preceding and following the sequestration of 18-year-old Gaelle (Bonitzer) at the hands of reclusive lumberyard worker Vincent (Reda Kateb), the narrative eschews the suspenseful setup of many a psychological thriller. Instead, it opens with Vincent suddenly setting Gaelle free, then backtracks to reveal details of their disturbing lifestyle.

Forced to spend the majority of her time in a locked basement during her confinement, and then in a psychiatric hospital once she's released, Gaelle constantly grapples to find her place in the opposing, yet curiously similar worlds: While under Vincent's custody, she tries as she can to enjoy the minute daily pleasures (a glimpse of sunlight, a few minutes on the internet) of an otherwise horrific existence; when she's out in the open, she unwillingly submits herself to the gentle probing of a psychiatrist (Helene Fillieres), suffers



Agathe Bonitzer plays a young woman coping with being held captive for eight years.

the embraces of her guilt-ridden mother (Noemie Lvovsky, excellent), and tries to keep clear of a stalking local paparazzi.

In either case, life is shown to be both a mental and physical prison for the smart, extremely resourceful teen, and *Coming Home* is ultimately less a portrait of a long-term crime than it is a nuanced depiction of how girls like Gaelle are forever at the mercy of adult whims.

Captured with a series of delicately lit long takes and two-shots by director of photography Marc Tevanian, and filled with creepy upbeat music by Florent Marchant, the small-scale production makes strong use of its minimalist decors. Set designer Catherine

Mananes (*Enfances*) does a fine job depicting Vincent's secluded residence, and certain details, such as the unpainted drywall lining the entrance to Gaelle's dungeon, reflect the film's refusal to provide any real sense of closure to its extended ordeal.

Sales *Pyramide Internationale*
Production companies *Les Films Hatari, Studio Orlando*
Cast *Agathe Bonitzer, Reda Kateb, Helene Fillieres, Noemie Lvovsky, Jacques Bonnaffe, Margot Couture, Gregory Gadebois, Marie Payen*
Director-screenwriter *Frederic Videau*
Producer *Laetitia Fevre*
No rating, 94 minutes

The Door

Old-fashioned storytelling illuminates the relationship between two women in this elegantly directed drama

By Deborah Young

FAULTLESSLY DIRECTED WITH OLD World taste and conviction by Istvan Szabo, *The Door* describes the unusual relationship between a well-to-do novelist and her poor, elderly maid. A showcase for the formidable acting talent of leads Helen Mirren and Martina Gedeck (*The Lives of Others*), this character-driven drama feels too traditional, however, to rally the audiences that Mirren's performance, in particular, deserves.

Set in Hungary in the 1960s, the film faces the additional hurdle of English language dialogue that sounds forced in the dubbing of minor roles. Still, the overall

quality of the production and its powerful story are bound to draw some art house interest.

The symphonic music that accompanies an elderly washerwoman (Emerence, played by Mirren) going about her chores in the opening scene sets the stage for the intelligent, adult movie that is about to unfold. Emerence inhabits humble ground-floor quarters in front of a grand house, where Magda (Gedeck) and her husband Tibor (Karoly Eperjes) have just come to live. Surprised by the old lady's blunt, often insulting speech and uncompromising manner, Magda persuades her to clean their house.

Rumors around the neighborhood hint darkly at secrets in Emerence's past, which she does nothing to dispel. Her door has been closed to visitors for decades, and Magda believes she is hiding Jewish property she stole during the war.

As grating as the old lady is, Tibor can't

do without her cooking nor Magda without her cleaning, so they put up with all her eccentricities. Gradually a strange bond is forged between the two women that brings out the strength of one character and the weakness of the other.

Szabo (*Mephisto*) is a masterful storyteller who modulates the screenplay, co-written with Andrea Vésztis, like a symphony, full of quiet moments dotted with sudden explosions of terrifying emotion, accompanied by frightening on-screen thunderstorms. An interesting footnote to the film is that it contains autobiographical elements from the life of the major Hungarian novelist Magda Szabo (no relation to the director), who wrote the novel on which it is based.

Sales *Bankside Film*
Cast *Helen Mirren, Martina Gedeck, Karoly Eperjes*
Director *Istvan Szabo*

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Director Axelsson fills *Black's* with Tarantino-esque flourishes

Black's Game

There's more imitation than inspiration in this violent crime thriller from Iceland *By David Rooney*

WHILE ICELANDIC WRITER-director Oskar Thor Axelsson's debut feature, *Black's Game*, is a badass gangster thriller that owes something to the Pusher trilogy of executive producer Nicholas Winding Refn, what it really wants to be is *Goodfellas*. But that would require a whole lot more character development than this routine script or these actors provide. Gripping enough but stylistically derivative and prone to mistaking bludgeoning excess for coolness, this genre entry's chief distinction is its setting.

The source material is a bestselling novel by Stefan Mani, but an opening title card reads: "Based on some shit that actually happened." The true events at the film's core reportedly are a bank heist, an insurance scam, the evolution of the narcotics trade from local trafficking to a more organized international operation and the biggest drug bust in the country's history. The main action takes place from early 1999 through January 1, 2000. It parallels the new-millennium maturation of the Icelandic underworld with a small-town boy's embrace of a heady life of crime on the mean streets of Reykjavik.

Arrested in a drunken bar fight, Stebbi (Thorvaldur David Kristjansson) runs into hometown acquaintance Toti (Johannes Haukur Johannesson) outside the police station. A fearsome-looking brute, Toti offers to hook him up with a lawyer if needed. In exchange, he ropes Stebbi into combing a crime-scene apartment for a hidden drug stash. Completing that task and dispensing with the thug who tries to

intercept him by pounding the guy almost to death, Stebbi gets nicknamed Psycho and put on the payroll.

While he's living the life with Toti and his flashy crew, Stebbi flourishes. But when Toti teams up with Bruno (Damon Younger), a psychotic sadist with larger ambitions, things start to turn ugly. They wrestle control of the drug trade away from an old-guard crime lord and establish a complex new import and distribution network that supposedly leaves the inner circle invulnerable to investigation. But as cops close in and Bruno's behavior grows more erratic, Stebbi's drug-fueled paranoia spirals, prompting him to take rash steps.

Kristjansson is appealing as the central figure but Axelsson shows too little interest in building characters or drawing relationships. There's ample opportunity to sketch an inner life for Stebbi as an eager-to-impress young rube instantly intoxicated by the dangerous thrills, the camaraderie and the macho bravado of underworld life. Instead he remains somewhat blank and remote. Even his incipient romance with Dagny (Maria B. Bjarnardottir), a flirty blond cokehead who may be under Bruno's spell, has a by-the-numbers feel.

The cast gets the job done, but they are stuck playing cutouts. The director pays way more attention to style than content, slathering on every trick in the post-Tarantino playbook — jump cuts, freeze frames, fast- and slow-motion, split screen and leaping timelines. *Black's Game* doesn't lack for energy, but its plotting slackens at midpoint, just when the stakes are getting higher and

the noose around Stebbi's neck is tightening.

While Axelsson's use of a moody techno score alongside occasionally arcane music choices seems influenced by Refn's *Drive*, that film combined a cineaste's love of classic genre staples with muscular atmosphere and characters guided by their own clearly defined ethos. Axelsson has tasty ingredients on tap here, particularly in the backdrop of Iceland as an unworldly criminal free-for-all, whose harsh landscape, unforgiving climate and geographic isolation can breed tough behavior. But he exploits that potential only in the most perfunctory ways, instead piling on extreme violence and gnarly sex with a self-consciousness that blurs the line between the characters' posturing and the director's.

Sales *Trust Nordisk*

Production companies *Zik Zak Filmworks, Filmus Productions*

Cast *Thorvaldur David Kristjansson, Johannes Haukur Johannesson, Damon Younger, Maria B. Bjarnardottir*

Director *Oskar Thor Axelsson*

Screenwriters *Oskar Thor Axelsson, based on the novel Black Curse by Stefan Mani*

Producers *Thur S. Sigurjonsson, Skuli Fr. Malmquist, Arnar Knutsson*

Executive producers *Nicholas Winding Refn, Chris Briggs, Andri Sveinsson, Heidar Gudjonsson*

Director of photography *Bergsteinn Bjorgulfsson*

Production designer *Haukur Karlsson*

Music *Frank Hall*

Costume designer *Margret Einarsdottir*

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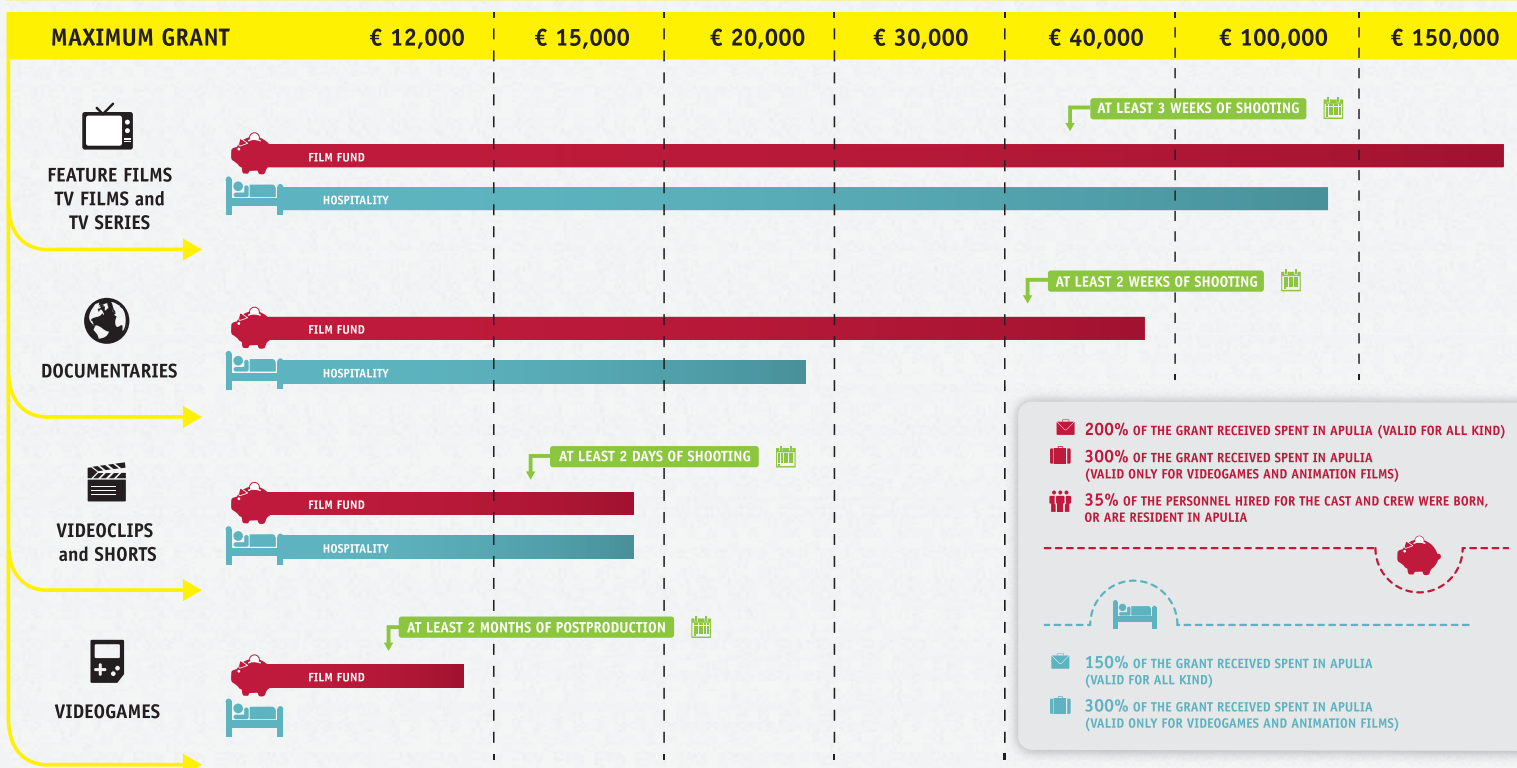
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Juliette Binoche plays a journalist writing a story about student prostitutes.

Elles

An empty and somewhat idealized portrayal of prostitution with a marginally interesting twist *By Kirk Honeycutt*

ONE FILM MAKING the festival rounds last fall was *Whore's Glory*, Michael Glawogger's observational documentary about prostitution. Malgorzata Szumowska's *Elles*, which she wrote with Tine Byrckel, presents a fictional, somewhat romanticized version of the same subject.

The film attempts to create a feminist rationale for two sex workers on view, but you know you're watching actors playing roles dreamed up by people without much familiarity with the subject itself. In other words, *Whore's Glory* is real; *Elles* is complete fiction and should be judged as such.

The French-Polish-German co-production has the good fortune of having Juliette Binoche as the film's lead.

She plays a middle-class journalist, wife and mother fighting a deadline for a magazine piece about student prostitutes. As she goes about her day listening to interview tapes and preparing dinner for her husband's boss, scenes of the interviews with her two subjects plus the young women's encounters with several clients, some reasonably graphic, play through her head.

These interviews have seemingly had a profound impact on Binoche's character, causing her to stare off into space and suffer more than one kitchen accident. Her exposure to these

women's lives has played havoc with her feminist sensibilities and caused her to look at her own life in a new light.

Her older son smokes dope and skips school while the younger one is buried in his PlayStation. Her husband's greatest relationship is with his mobile phone, so a viewer is supposed to realize how unsatisfying her life is. But compared to student hookers? Really?

Mind you, the hookers' encounters with their johns are treated like exciting temporary affairs without any real dangers. The girls are really the ones in charge. A client even taught one girl how to make coq au vin and, you guessed it, that's what the journalist is making for dinner.

Everything is too easy in *Elles*. Selling one's body for money is little more than a lark. The portrayal of bourgeois life in all its glorious emptiness is facile — and has been done to death in French movies.

In the end, *Elles* doesn't have much to say concerning prostitutes, the bourgeoisie or journalism. The film goes dead in spots with not much happening. Then again, the filmmakers may think these moments are profound.

Sales Memento Films International

Cast Juliette Binoche, Joanna Kulig, Anais Demoustier, Louis-Do de Lencquesaing

Director Malgorzata Szumowska

Flowers of War

An unconvincing yarn of hookers, convent girls and a phony priest during the Nanjing massacre

By Todd McCarthy

IT'S SOMETHING YOU'D THINK ONLY THE CRASSEST OF Hollywood producers would come up with — injecting sex appeal into an event as ghastly as the Nanjing massacre — but it's an element central to *The Flowers of War*, a contrived and unpersuasive look at an oft-dramatized historical moment.

One of the first Chinese-financed features to topline a major American star (*Inseparable*, with Kevin Spacey, debuted at Busan in October), Zhang Yimou's elaborately produced drama automatically will draw attention due to the presence of Christian Bale atop the cast, but has the misfortune of coming so close on the heels of a truly outstanding film with the same setting, Lu Chuan's *City of Life and Death*.

Based on a historical novel by high-profile Chinese writer Yan Geling and scripted by Liu Heng, *Flowers* is a bid to make the horrors of the Nanjing story dramatically accessible to a wider audience by placing a politically unaligned American in the middle of a group of local civilians comprised of convent schoolgirls and courtesans.

Offering little historical background other than to state that more than 200,000 people were slaughtered during and after the Japanese invasion of China's then-capital, the action begins in the city's rubble after its fall in 1937.

In a position of tenuous safety are the female students at Winchester Cathedral, which sits behind walls and offers places to hide from the victorious Japanese soldiers who are rampaging.

Taking refuge there is lone wolf American John Miller (Bale), who with his bushy beard resembles a '60s hippie and in his manner of speaking sounds both silly and anachronistic (he makes repeated use of "whatever"). Miller needs to start at such a low point so that he'll have a dramatic arc to change from self-centered sot to noble knight. Unfortunately, neither the script nor the actor provide the character with any backstory, real or invented.

Miller's inadvertent transformation begins when he dons priestly robes for fun and thus deters intruding Japanese soldiers. Miller continues to wear the vestments, shaves his beard and grows into the personage of "Father John."

Once the big finale hits, there's too much dawdling over the details, which slows dramatic momentum and accentuates the far-fetched nature of the plot.



The presence of Christian Bale helped turn *Flowers* into a blockbuster in China.

Production Row 1 Productions, New Pictures Film Corp.

Cast Christian Bale, Ni Ni, Zhang Xinyi, Huang Tianyuan, Han Xiting, Zhang Doudou, Tong Dawai, Cao Kefan, Atsuro Watabe, Yangyang Chunzi, Sun Jai, Li Yuemin, Bai Xue

Director Zhang Yimou



PETALING STREET WARRIORS (108 MINS)

Market Premiere

DATE: 11 FEB (SAT)
TIME: 10:50
VENUE: CINEMAXX 9



SUPERCAPITALIST (96 MINS)

Market Screening

DATE: 11 FEB (SAT)
TIME: 20:30
VENUE: DFFB-KINO

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NAKED HUMAN NATURE (78 MINS)

Market Premiere

DATE: 12 FEB (SUN)
TIME: 11:30
VENUE: PARLIAMENT



SLEEPWALKER (104 MINS)

PRIVATE SCREENING
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"Unmissable! Gripping. And with the two best German-speaking actors" (Radio DRS)

"A cinematic coup" (Die Sudostschweiz)

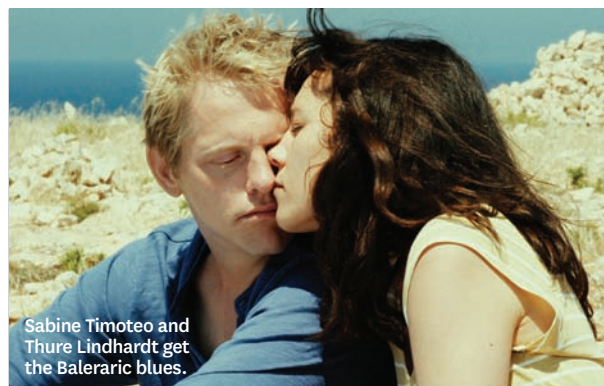
"An actor's summit meeting" (20 Minuten)

MARKET SCREENING

MONDAY, 13TH FEB
6:45PM, CINEMAXX 12

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UK CELL: +44 74 088 66 417
EMAIL: HUGH@ASPECTFILM.COM

REVIEWS



Sabine Timoteo and Thure Lindhardt get the Balearic blues.

Formentera

This slow-burning German relationship-drama never reaches much of a boil *By Neil Young*

A YOUNG GERMAN couple gets the Balearic blues in *Formentera*, the sun-baked but luke-warm sophomore feature from director-co-writer Ann-Kristin Reyels, known for 2007's award-winning *Hounds*.

With the ever-engaging Swiss actress Sabine Timoteo opposite Denmark's Thure Lindhardt, this good-looking affair is slick enough to obtain festival exposure. But it's surely doomed to be the subject of unfavorable comparisons with Maren Ade's similarly themed, Sardinia-set *Everyone Else* (2009), one of the most acclaimed German productions of recent years.

In *Formentera*, the heavy lifting is largely performed by pregnant pauses though. The result is a slow-paced affair with several sequences protracted in an arbitrary manner, self-consciously signaling Reyels' artistic ambitions.

The story is simple enough: thirtyish, Berlin-based Nina (Timoteo) and Ben (Lindhardt) have left daughter Luca with her parents while they have their first proper post-baby holiday. They stay with old family friends of Ben in an attractively ramshackle house — a small commune of sorts, presided over by middle-aged Christine (Tatja Seibt). Frequently calling in are hippyish neighbors Pablo (Franc Bruneau) and Mara (Vicky Krieps) and their boy.

The laid-back atmosphere of Formentera — a small Mediterranean island just off Ibiza — appeals to Ben who, unbeknownst to Nina, is even exploring setting up a solar-energy business on the sun-kissed isle.

City-girl Nina isn't convinced, however, and never quite feels at home. Missing her kid, she's also disconcerted by Ben's friendliness with free-spirited Mara. Events come to a head around the one-hour point: after a late-night beach-party the drunken trio take to the water — Nina ending up on Ibiza, and Mara nowhere to be found.

Her disappearance — presumably a nod to 1960 Italian classic *L'avventura* — provides what passes for third-act drama. But it's always secondary to whether or not Ben will be able to convince Nina of Formentera's merits. There's never much doubt about the outcome — and the 'dilemma' isn't really enough of a hook upon which to hang a whole movie.

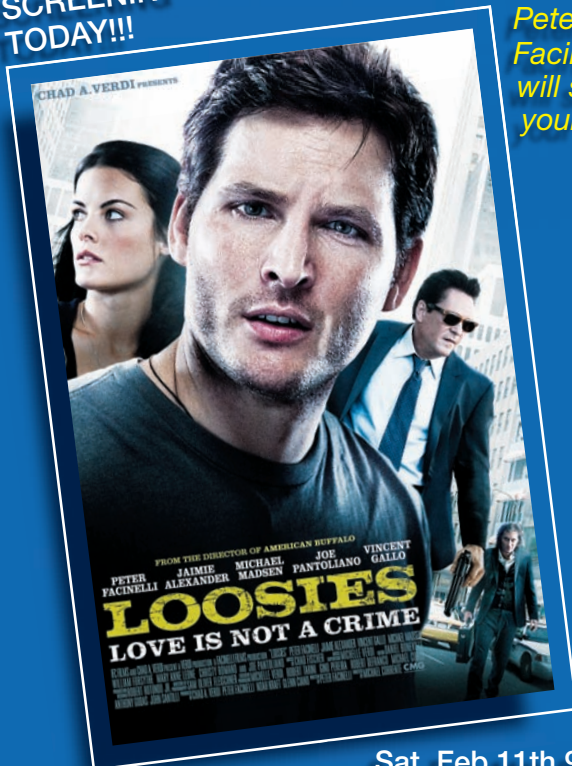
In the end, we can't quite get a satisfying handle on how all the characters are interconnected, and the movie is much too fashionably enigmatic to properly spell things out.

Sales *unafilm, Berlin*
Production companies *unafilm, in co-production with ZDF, arte, The Post Republic*
Director *Ann-Kristin Reyels*

CMG presents at EFM 2012

CINEMA MANAGEMENT GROUP

SCREENING
TODAY!!!



*Peter
Facinelli
will steal
your heart*

Sat. Feb 11th 9:00AM
@ Cinemaxx 19

SCREENING
TOMORROW!!!



*Embark on
a Spectacular
3D Animated
Adventure in
the Heart
of Africa*

Sun. Feb 12th 5:00PM
@ Cinestar 1

SCREENING
TODAY!!!



*Politically
incorrect,
Sexy and
Fun!*

Sat. Feb 11th 4:50PM
@ Cinemaxx 16

SCREENING
TOMORROW!!!



*Definitely 2012's
Laugh Out Loud
Office Comedy!*

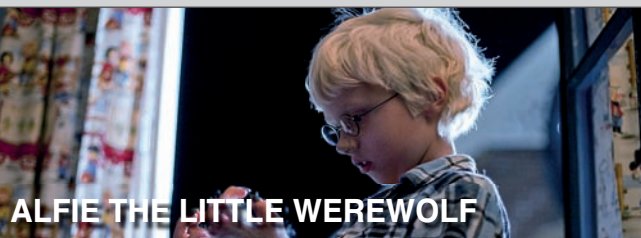
Sun. Feb 12th 10:30AM
@ Cinemaxx 19

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FROM THE NETHERLANDS @ THE EFM



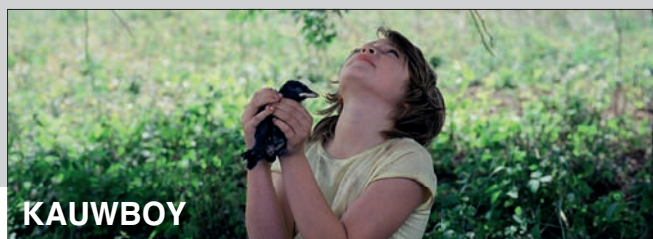
ALFIE THE LITTLE WEREWOLF

Dir: Joram Lürsen • Prod: BosBros • Sales: Delphis Films



THE HEINEKEN KIDNAPPING

Dir: Maarten Treurniet • Prod: Topkapi Films • Sales: Global Screen



KAUWBOY

Dir: Boudewijn Koole • Prod: Waterland Film • Sales: Delphis Films



MEET THE FOKKENS

Dir: Gabriëlle Provoas, Rob Schröder • Prod: Submarine • Sales: Outlook Filmsales



SONNY BOY

Dir: Maria Peters • Prod: Shooting Star Filmcompany • Sales: Delphis Films



SÜSKIND

Dir: Rudolf van den Berg • Prod: Fu Works • Sales: Beta Cinema



TONY 10

Dir: Mischa Kamp • Prod: Lemming Film • Sales: Delphis Films



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REVIEWS



The 2Dtoon deals with the French slave trade in the 19th century.

Zarafa

This kids tale of a boy and his giraffe is a broadly appealing adventure *By Jordan Mintzer*

A COLORFULLY COMPELLING KIDS FLICK WITH darker historical undertones, *Zarafa* reps a smart and successful freshman animation effort from writer-director Remi Bezancon (*A Happy Event*). Teaming up with *The Triplets of Belleville* supervising animator Jean-Christophe Lie, the duo presents a broadly appealing tale about an escaped slave boy and the giraffe he befriends during his long trek from Africa to France. This old-school 2Dtoon should find international takers in Berlin.

Following Sylvain Chomet's *Belleville* and *The Illusionist*, and recent Oscar nominee *A Cat in Paris*, *Zarafa* offers up yet another example of a low-key, Gallic alternative to your typical Hollywood 3D fare. Thematically pertinent and cleverly kid-friendly, it tackles the seldom-depicted French slave trade via the exploits of Maki (Max Renaudin), a young Sudanese boy who escapes evil trader Moreno (Thierry Fremont) to wind up on an action-packed voyage whose final stop is early-19th century Paris.

Along the way, Maki crosses paths with a baby giraffe, *Zarafa* (the Arabic word for the animal), who's quickly captured by Hassan (Simon Abkarian), an Egyptian journeyman en route to Alexandria. When the three arrive at the richly illustrated port city, they find that it's under siege by Turkish invaders, and their only hope is to transport *Zarafa* to France to woo King Charles X (Roger Dumas) into dispatching his army to the rescue.

Inspired by the true story of the first giraffe to arrive on French shores (gifted to the king in 1827 by the Egyptian viceroy Mehemet Ali), Bezancon and his three co-writers have crafted a simple yet meaningful fable filled with vivid characters.

It doesn't shy away from some of the less flattering aspects of Gallic history. In fact, with the exception of the flamboyant adventurer, Malaterre (Francois-Xavier Maison), all the bad guys here are both French and white, with Charles X being perhaps the worst of the bunch.

The pared-down animation technique recalls classic Disney, albeit with a rougher, at times abstract touch. The style does the film's heartfelt message justice, turning the straightforward story into an easily accessible indictment of France's shadowy past.

Sales *Pathe International*

Cast *Simon Abkarian, Max Renaudin, Clara Quilichini*

Directors *Remi Bezancon, Jean-Christophe Lie*

PHOTO: PATHE

SCREENINGS:

1st Screening Date: February 9, 2012

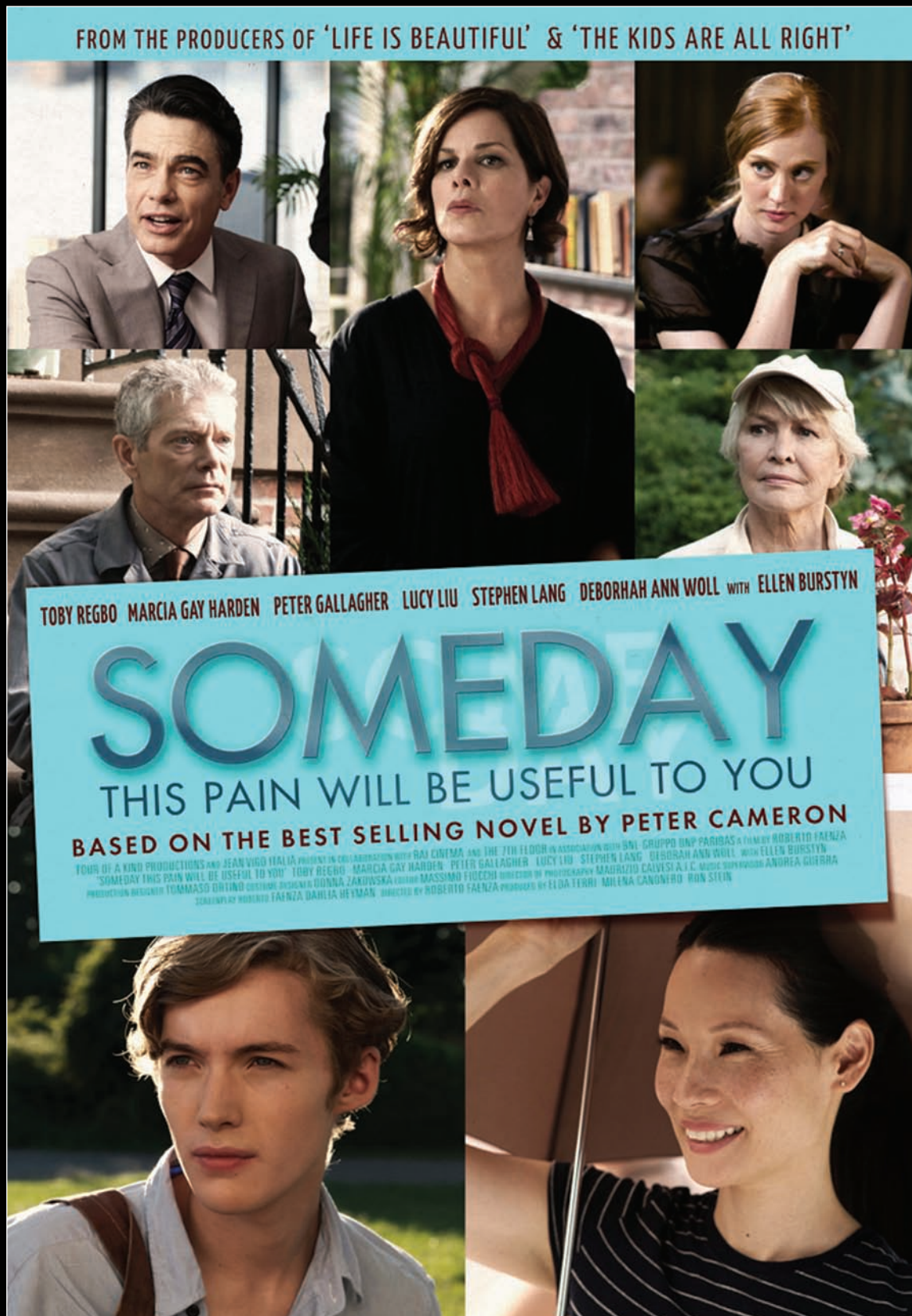
Screening time: 1:30pm

Screening location: CinemaxX 16

2nd Screening Date: February 11, 2012

Screening time: 8:10pm

Screening location: CinemaxX 17



In attendance: Arianne Fraser and Maria Rogers

Contact info: sales@highlandfilmgroup.com

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SCREENING GUIDE

TODAY

08:45 *What's In A Name?*, Chapter 2, Pathé, TF1 Films Production, France, CineStar 4, 110 mins.

09:00 *A Monster In Paris*, EuropaCorp, France, CineStar Event Cinema, 90 mins.; ***Footnote***, Movie Plus, Israel, CinemaxX 4, 101 mins.; ***Goats***, Red Crown Productions, USA, CineStar 7, 100 mins.; ***Hotel Swooni***, Eyeworks Film & TV Drama NV, Belgium, CinemaxX Studio 17, 98 mins.; ***In Darkness***, Schmidt Katze Filmkollektiv, Zebra Studio Filmowe, The Film Works, Germany, Poland, Canada, Kino Arsenal 1, 144 mins.; ***Loosies***, Verdi Productions, USA, CinemaxX Studio 19, 89 mins.; ***Love And Bruises***, Why Not, Les Films du Lendemain, Dream Factory, France, China, CinemaxX 9, 105 mins.; ***MK2 Promo Reels***, MK2, France, CinemaxX 5, 90 mins.; ***Mosquita Y Mari***, Indian Entertainment Group, Maya Entertainment, USA, CinemaxX Studio 16, 85 mins.; ***My Brother The Devil***, Wild Horses Film Company, Rooks Nest Entertainment, UK, CinemaxX 1, 112 mins.; ***Paris Manhattan***, Vendome Production, France, MGB-Kino, 75 mins.; ***The Comic Store***, Introfilms, Chile, Marriott 3, 83 mins.; ***The Mole***, Metro Films SP Z.O.O., Kuiv Productions, Poland, France, CinemaxX Studio 13, 108 mins.; ***The Wall***, Coop 99 Filmproduktion GmbH, Austria, Germany, CinemaxX 8, 108 mins.; ***The Way To Live***, Dor Film Produktion Ges.m.b.h., Zentropa Entertainment 16 ApS, Austria, Denmark, CinemaxX Studio 15, 104 mins.; ***TrustNordisk Promo***, Zentropa Entertainment 16, Denmark, CineStar 5, 30 mins.; ***Valley Of The Sun***, Hotbed, USA, Marriott 1, 103 mins.

09:15 *War Of The Dead*, Lithuanian Film Studios, Media One Entertainment, Lithuania, Italy, CinemaxX Studio 11, 86 mins.; ***Woody Allen: A Documentary***, Whyaduck Productions Inc., USA, CinemaxX Studio 18, 120 mins.

09:30 *Chapiteau-Show*, Organic Films Inc, Russia, Parliament, 100 mins.; ***Coming Home***, Les Films Hatari, France, CineStar 2, 91 mins.; ***Don't Be Afraid***, Oria Films, Spain, CinemaxX Studio 14, 90 mins.; ***El***

Gusto, Quidam Productions, Ireland, CineStar 6, 88 mins.; ***Last Winter***, Silex Films, Tarantula, France, Belgium, dffb-Kino, 99 mins.; ***Loft***, Woestijnvis, Anonymous Content, Belgium, USA, Cubix 1, 105 mins.; ***Normal School***, Tresmilmundos Cine, Argentina, CinemaxX 6, 88 mins.; ***Pink Ribbons***, National Film Board of Canada, Canada, CinemaxX 2, 98 mins.; ***Soulless***, Art Pictures Studio, Kinoslavo, Russia, CinemaxX Studio 12, 97 mins.; ***The Momentary Marriage***, Overlap Films, France, Cubix 8, 81 mins.; ***The Words***, The Words Movie LLC, Benaroy Pictures, Waterfall Media, USA, Cubix, 3, 101 mins.; ***Victim***, Pure Film, UK, Marriott 2, 98 mins.; ***Wilaya***, Wanda Vision S.A., Pérez Rosado Producciones, Spain, CinemaxX 10, 88 mins.

09:45 *An Oversimplification Of Her Beauty*, Media MVM, USA, Cubix 2, 88 mins.

10:00 *TrustNordisk Promo*, Zentropa Entertainment 16, Denmark, CineStar 5, 30 mins.

10:30 *The Levens Tapes*, Screaming Lady Creek LLC, USA, Marriott 3, 93 mins.; ***Violet & Daisy***, Magic Violet, GreeneStreet Films, USA, MGB-Kino, 90 mins.

10:40 *Black's Game*, Zik Zak Filmworks, Iceland, CineStar 4, 100 mins.

10:45 *Liberal Arts*, BCDF Pictures, Tom Sawyer Entertainment, USA, Kino Arsenal 2, 95 mins.; ***Playback***, Bennett-Robbins Productions, USA, CinemaxX Studio 19, 99 mins.; ***Things From Another World***, Rodeo Drive Ltd, Italy, CinemaxX 4, 90 mins.

10:50 *Holidays By The Sea*, Loin Derrière l'Oural, France, CinemaxX Studio 15, 77 mins.; ***Petaling Street Warriors***, Juita-Viden, Malaysia, CinemaxX 9, 108 mins.; ***Words Of Witness***, Iskander Films, Inc., USA, Marriott 1, 68 mins.

11:00 *A Fish (3D)*, Dima Entertainment, South Korea, CineStar 1, 105 mins.; ***Little Glory***, Left Field Ventures, Belgium, CinemaxX 3, 104 mins.; ***Now Is Good***, Blueprint Pictures, BBC Films, The UK Film Council, UK, CineStar 5, 99 mins.; ***Sea Of Butterfly***, Ozifilm,



A Fish 3D

South Korea, CinemaxX Studio 17, 89 mins.; ***The Courier***, Arclight Films, USA, CinemaxX Studio 11, 94 mins.; ***The Deep Blue Sea***, Camberwell, Fly Films, UK, CinemaxX Studio 13, 98 mins.

11:05 *Cavalli*, Settembrini film srl, RAI Cinema, Italy, CineStar 6, 95 mins.

11:15 *Beat Down*, Pope Productions Inc., Canada, CinemaxX Studio 12, 93 mins.; ***For The Love Of God***, Uberdo Productions, Canada, CinemaxX 2, 92 mins.; ***Hemel***, Circe Films, VPRO Television, Jaleo Films sl., Netherlands, Spain, CinemaxX 6, 80 mins.; ***Lotte And The Moonstone Secret***, Eesti Joonisfilm, Rija Films, Estonia, Latvia, CinemaxX 10, 76 mins.

11:20 *The Road Uphill*, Paul Thiltges Distributions, Luxembourg, dffb-Kino, 90 mins.

11:30 *Darling Companion*, Likely Story, Werc Werk Works, Kasdan Pictures, USA, Cubix 8, 105 mins.; ***Ecstasy***, Rob Heydon Productions, Canada, Cubix 3, 100 mins.; ***Kin/Blackbird***, 2929 Productions, USA, Cubix 1, 110 mins.; ***Puzzled Love***, Escándalo Films, Spain, Marriott 2, 82 mins.; ***Think Of Me***, Greysack Films, USA, Cubix 2, 103 mins.; ***Tony 10***, Lemming Film BV, ma.ja.de. Filmproduktions-GmbH, uFilm, Netherlands, Germany,

Belgium, CinemaxX Studio 18, 86 mins.; ***UFO In Her Eyes***, corazón internacional GmbH & Co KG, NDR/Arte, Germany, CinemaxX Studio 14, 110 mins.; ***Where Once We Walked***, Helsinki-Filmi Oy, Finland, Parliament, 125 mins.; ***Yoko***, blue eyes Fiction, Deutsche Columbia Pictures, Dor Film Produktion, Germany, Austria, Sweden, CinemaxX 1, 103 mins.

12:00 *Electrodomésticos: El Frío Misterio*, Promedia, Chile, Marriott 1, 128 mins.

12:10 *Isztambul*, ÚJ Budapest Filmstúdió, Ripple World Pictures, Spain, Lithuania, CinemaxX Studio 15, 114 mins.

12:15 *Frozen Silence*, Tornasol Films S.A., Castaflore Films, Lietuvos Kino Studija, Spain, Lithuania, CinemaxX Studio 15, 114 mins.

12:30 *Bert Stern*, Original Madman, Bert Stern LLC, USA, CinemaxX Studio 16, 85 mins.; ***Face To Face***, Face 2 Face Productions Pty Ltd, Australia, Marriott 3, 90 mins.; ***Inbred***, Split Second Films, UK, CinemaxX 4, 98 mins.; ***My Best Holidays***, Clap Trap Productions, Juste Pour Rire, France, CineStar 4, 95 mins.; ***The Misfits***, Los Güeros Films, Beanca Films, Mexico, CinemaxX Studio 19, 104 mins.

12:35 *Promo Reels Wild Bunch*, Wild Bunch, France, Kino Arsenal 2, 120 mins.

12:45 *Chronicles Of My Mother*, Shochiku Co., Ltd., Japan, CinemaxX Studio 9, 118 mins.; ***Habana Muda***, Quad Productions, France, CinemaxX Studio 17, 61 mins.; ***Play It Like Godard***, Vicious, Nexus Factory, France, Belgium, CinemaxX Studio 13, 75 mins.; ***Pusher***, Vertigo Films Ltd., Gaumont, UK, France, CineStar Event Cinema, 100 mins.

13:00 *Goon*, DCP Productions, Canada, CineStar 5, 90 mins.; ***Greed***, Incognita Films (XIII), France, CinemaxX 2, 93 mins.; ***Love***, Really Likeable People, USA, CinemaxX Studio 11, 82 mins.; ***My Dad Is Baryshnikov***, New People Film Company, Russia, CinemaxX Studio 12, 88 mins.; ***The 25th Reich***, Revolution Pictures Pty Ltd, The Acme Film Company, Australia, Marriott 2, 85 mins.; ***What Is Love***, KGP Kranzelbinder Gabriele Production, Austria, CinemaxX 6, 79 mins.

13:05 *Jackpot*, Fantefilm Fiksjon, Norway, dffb-Kino, 90 mins.

13:15 *The Orheim Company*, Motlys A/S, Norway, CinemaxX Studio 18, 110 mins.

13:25 *Predisposed*, BCDF Pictures, USA, Cubix 8, 90 mins.

13:30 *For A Good Time, Call...*, AdScott Pictures, USA, Cubix 2, 84 mins.; ***Josef***, Alka Film, Croatia,

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SCREENING GUIDE

Cubix 1, 90 mins.; **Last Call At The Oasis**, Participant Media, USA, Cubix 3, 99 mins.; **The Idiot**, Homeless Bob Production, Estonia, CinemaxX Studio 14, 132 mins.; **Westwind**, credo:film GmbH, Laokoon Film, Germany, Hungary, CinemaxX 1, 90 mins.

13:45 Kolka Cool, Fa Filma, Latvia, Parliament, 93 mins.

14:00 Bergman And Magnani: The War Of Volcanoes, Todos Contentos y yo tambien, Italy, CinemaxX Studio 17, 40 mins.; **Just Like A Woman**, 3B Productions, Cohen Media Group, France, USA, MGB-Kino, 105 mins.; **Steve Jobs: The Lost Interview**, John Gau Productions, USA, CinemaxX Studio 16, 70 mins.

14:15 Four Suns, Negativ s.r.o., Czech Television, Czech Republic, CinemaxX Studio 15, 105 mins.; **Innocence**, In Film Praha s.r.o., Czech Republic, CinemaxX Studio 13, 97 mins.; **Penny's Shadow**, Penny Shadow Film Fonds, Netherlands, Marriott 3, 104 mins.; **Someday My Dad Will Come**, Kare Productions, Gaumont, France, CinemaxX 4, 99 mins.

14:30 HOUBA! On The Trail Of The MARSUPILAMI, Chez Wam, Pathé, TF 1 International, France, CinemaxX Studio 19, 80 mins.; **King of Comics**, Rosa von Praunheim Film, ZDF, Germany, CinemaxX Studio 19, 80 mins.; **With Every Heartbeat**, Le Box Produktion AB, Sweden, CinemaxX Studio 11, 105 mins.

14:35 Graystone, Mind the Gap Productions, Headlong Entertainment, USA, Marriott 2, 83 mins.

14:40 Promo Reel-TF1, France, Kino Arsenal 2, 40 mins.

14:45 Albert Nobbs, Mocking Bird Pictures, Parallel Films, USA, UK, CineStar 5, 114 mins.; **All In Good Time**, Left Bank Pictures, UK, CinemaxX 2, 93 mins.; **Blind Man**, EuropaCorp, France, CineStar 6, 90 mins.

14:50 Chicken With Plums, Celluloid Dreams, TheManipulators, France, Germany, dffb-Kino, 91 mins.

15:00 Parabeton - Pier Luigi Nervi und römischer Beton, Filmgalerie 451, Germany, CinemaxX 6, 100

mins.; **Run For Your Wife**, Run For Your Wife Ltd, UK, Marriott 1, 93 mins.; **When The Lights Went Out**, See No Evil Productions Ltd, UK, Cine Star 1, 86 mins.

15:10 Rampart, Lightstream Pictures, Amalgam Features, USA, Cubix 1, 110 mins.

15:15 Big Boys Gone Bananas!, WG Film AB, Sweden, CinemaxX Studio 18, 87 mins.; **Bitter Seeds**, Teddy bear Film co., USA, CinemaxX Studio 16, 88 mins.; **The Comedy**, Greysack Films, Glass Eye Pix, USA, Cubix 2, 98 mins.; **The Magic Of Belle Isle**, Castle Rock Entertainment, USA, Cubix 8, 110 mins.

15:30 Aj Weiwei: Never Sorry, Never Sorry LLC, USA, Cubix 3, 91 mins.; **Hell**, Caligari Film- und Fernsehproduktions, Vega Film, Germany, Switzerland, CinemaxX 1, 86 mins.; **Rat King**, Making Movies OY, Allfilm, Finland, Estonia, Parliament, 93 mins.

15:50 Terraferma, Cattleya srl, Babe Films, Italy, France, CinemaxX Studio 14, 90 mins.

16:00 Cinderella 3D, Herold Family, France, CineStar 4, 90 mins.; **One Day More**, IBC Movie, Italy, CinemaxX Studio 19, 93 mins.; **Searching For Sugar Man**, Red Box Films, UK, MGB-Kino, 83 mins.; **The Sleeping Voice**, Maestranza Films, S.L., Spain, CinemaxX Studio 13, 128 mins.

16:10 Ghost Graduation, MOD Producciones S.L., Think Studio, Spain, CinemaxX Studio 15, 90 mins.; **Top Cat 3D**, Anima Estudios, Mexico, Marriott 3, 80 mins.

16:15 Gate #5, Abbott Productions, mec film, Six Island Productions, Lebanon, Germany, Canada, CinemaxX Studio 12, 82 mins.; **Powder**, Red Union Film Two Limited, UK, Marriott 2, 100 mins.

16:30 Eddie - The Sleepwalking Cannibal, Quiet Revolution Pictures, Fridthjof Film, Canada, Denmark, CineStar 6, 90 mins.; **Lovely Molly**, Amber Entertainment, Haxan Films, USA, dffb-Kino, 95 mins.; **Marie Krøyer - Promo**, AB Svensk Filmindustri, Sweden, CinemaxX Studio 11, 60 mins.; **My Way**, Directors, South



Korea, CinemaxX Studio 10, 137 mins.; **Shun Li And The Poet**, Jolefilm, Aeternam Films, Italy, France, CinemaxX 4, 96 mins.; **The Happiness Of Others**, Christal Films, Canada, CinemaxX 2, 100 mins.

16:45 Code 37, The Movie, Menuet, Belgium, CinemaxX Studio 17, 97 mins.; **Saving Private Perez**, Lemon Films, Terregal Films Via Media, Mexico, Marriott 1, 105 mins.; **Time Of My Life**, Eyeworks Film & TV Drama NV, Entre Chien et Loup, Flink Film, Belgium, Netherlands, CineStar 1, 118 mins.

16:50 Hollywood Sex Wars, HSWars LLC, USA, CinemaxX Studio 16, 95 mins.; **Noor, C'est Au 3**, C'est Au 4, France, CinemaxX Studio 18, 77 mins.

17:00 Fear Of Water, GO! Films, Canada, CineStar 5, 126 mins.; **For Ellen**, DEERJEN FILMS, USA, CinemaxX 6, 94 mins.

17:10 Dark Horse, Double Hope Productions, USA, Cubix 1, 85 mins.

17:15 God Bless America, Darko Entertainment, USA, Cubix 3, 99 mins.; **Sahkanaga**, Gran Gran Pics LLC, USA, Cubix 2, 80 mins.

17:30 A Secret World, Sobrevivientes Films, Mexico, Parliament, 87 mins.; **Bollywood: The Greatest Love Story Ever Told**, UTV Software Communications Ltd., India, MGB-Kino, 77 mins.; **Cracks In The Shell**, teamWorx Television & Film, SWR, Arte, RBB, Germany, CinemaxX 1, 113 mins.; **Princess Lillifee And The Little Unicorn**, Wunder Werk

GmbH, Caligari Film GmbH, Germany, CinemaxX Studio 14, 72 mins.

17:40 A Fierce Green Fire, A Fierce Green Fire, USA, Marriott 3, 114 mins.

17:45 Bread And Circuses, Studio Arkadena, RTV Slovenija, Slovenia, CinemaxX Studio 12, 94 mins.; **Evelyn**, Colomo Producciones, La Voz Que Yo Amo, Spain, CinemaxX Studio 19, 90 mins.; **Love Child**, Linea Espiral, Dominican Republic, CinemaxX Studio 15, 96 mins.; **The Power Of Few**, Steelyard Pictures, iQ Films, USA, CinemaxX Studio 11, 96 mins.

18:00 Aspromonte, Publiglobe Communication Network, Italy, Marriott 2, 90 mins.; **Howling**, Opus Pictures, South Korea, CineStar 4, 120 mins.

18:15 Let My People Go!, Les Films Pelléas, France 2 Cinéma, Jouror Productions, France, Romania, CinemaxX Studio 13, 88 mins.

18:30 Dead Before Dawn 3D, Wango films, Canada, CineStar 6, 88 mins.; **Deep Within**, Margherita Film Italy, CinemaxX 18, 90 mins.; **On Air**, Estrella Production, France, dffb-Kino, 90 mins.; **Secrets**, Objects, Film Front, South Korea, CinemaxX Studio 17, 112 mins.; **Twenty8k**, Formosa Films, UK, CinemaxX Studio 16, 105 mins.

18:45 Penumbra, Cinema Group, Tres Mentas S.A., Argentina, Marriott 1, 87 mins.

18:50 Year Of Grace, Els Films de la Rambla, S.A.,

Spain, CinemaxX Studio 14, 90 mins.

19:00 La Delicatesse, 247 Films, France, MGB-Kino, 108 mins.

19:15 Bruna Surger Girl, TV Zero, Brazil, Parliament, 106 mins.; **One Mile Above**, Taihe Universal Film Investment Co., Ltd., China, CinemaxX 10, 90 mins.

19:20 First Position, First Position Films, USA, CinemaxX Studio 19, 94 mins.

19:30 Hayabusa: The Long Voyage Home, Hayabusa Production Committee, Japan, CinemaxX Studio 12, 136 mins.; **Iris**, Långfilm Productions Ltd., Street Movies AB, Finland, Sweden, CinemaxX Studio 11, 82 mins.; **Saya Zamurai**, Yoshimoto Kogyo Co., Ltd., Japan, CinemaxX Studio 15, 103 mins.

19:40 Beyond The Black Rainbow, Elephant Eye Films, USA, Marriott 3, 110 mins.

19:45 The Aggression Scale, Snowfort Pictures, USA, Marriott 2, 90 mins.

20:15 Rec3 Genesis, Filmax International, Spain, CineStar 4, 78 mins.; **Tatanka**, Minerva Film, Margherita Film, Italy, CinemaxX Studio 18, 105 mins.

20:30 Supercapitalist, Random Art Workshop Film, China, dffb-Kino, 103 mins.

21:00 Sekret, DYNAMO KARUZELA, Poland, CinemaxX 6, 82 mins.

23:00 V/H/S, The Collective, Bloody-Disgusting, USA, CineStar 2, 93 mins. **THR**

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**SCREENING TOMORROW:
MARRIOTT 2, 6:30PM**

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MARRIOTT 3, 1:45PM**

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MUSIC BY WOJCIECH GOLCZEWSKI PRODUCTION DESIGN BY MATT HYLAND
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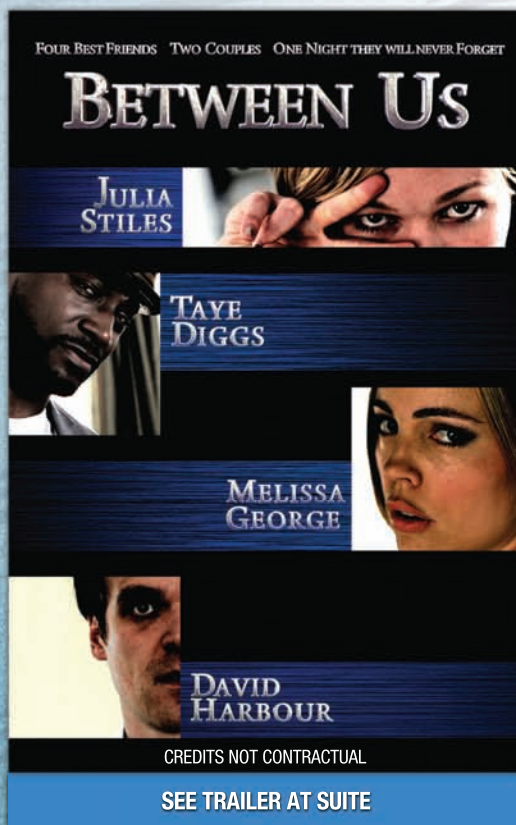
BELLISSIMA

Here, Claudia Cardinale was at the height of her fame, having just starred in Federico Fellini's *8 ½* and Luchino Visconti's *The Leopard*. The Italian actress and style icon took time from promoting *Bebo's Girl* at the Berlinale to pose before the Brandenburg Gate. She would return in 2002 to accept a Golden Bear for lifetime achievement.

PHOTO: HENZ KOSTER / STIFTUNG DEUTSCHE KINEMATHEK

MAYA ENTERTAINMENT

PRESENTS



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"Bruna Surfistinha" tells the true story of young Raquel, daughter of a middle class family, who one day runs away from home and makes an astonishing decision: she'll be a prostitute. In little time Raquel becomes Bruna Surfer Girl, a national celebrity who blogs about her salacious daily life.

Based on the internationally best-selling autobiography
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THIS IS THE MARKET PREMIER YOU HAVE BEEN WAITING FOR!!!
This is the only film of this genre to take the audience where it really wants to go. If you think this still is hot you haven't seen anything until you have seen the film.

**SCREENING TODAY
SATURDAY FEB 11
PARLIAMENT @ 19:15**

BRUNA SURFERGIRL

A VICTOR GINZBURG FILM **GENERATION P**

"A virtuoso "Brazil"-like look at what followed after capitalism won the Cold War ... brings a subversive appeal, boasting impressive production values" —Variety

"Virtually indescribable, visually awe-inspiring and philosophically rich ... exhibits a stlistic genius equal to a Glliam or Fincher" —Huffington Post

SCREENING
MONDAY FEB 13 CUBIX 2 @ 17:05
WEDNESDAY FEB 15 CINESTAR 5 @ 15:00

A coarse, cynical, vulgar and brash game changer that explodes with unique and outrageous style. Based on Victor Pelevin's bestselling cult novel, Generation P follows the exploits of a disillusioned young poet during the drab days of post-communist Moscow. He joins an advertising agency and discovers a knack for creating subversive campaigns that put distinctively Russian twists on Western-style goods, feeding the mad dash to rebrand the Russian dream for a new age of mass consumerism.

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